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SUSTAINED FINGER EXERCISES

BY CAPT. SHERMAN.

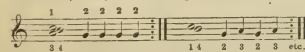
In many modern technical systems sustained finger exercises form an important part. The principle of permitting some of the fingers to rest upon the keys while the others are actively engaged in playing seems to have met with the approval of many of the greatest piano players. It was originally given to promote "independence." By independence was meant the cultivation of the ability of one finger to play a certain series of notes, while the other fingers of the hand either remained unmoved or were permitted to play rather somewhat different and slightly contrived series of notes. The origin of these exercises is undoubtedly very remote. The first of the first played them is of no immediate importance. Aloys Schmitt in his Opus sixteen gives many excellent examples. In the new edition revised and enlarged by Karl Klauser, the latter gives the following, among other rules, for their correct performance and which may yet be regarded as valuable. "Raise the fingers rather high from the knuckle joints, retaining their curved position; strike the keys vertically and exactly in the middle with a quick, precise touch. Avoid especially the following faults, common to beginners: The bending inward of the first finger joint; the hanging of the thumb off the keyboard; a stiff or a dropping wrist, and a too feeble touch."

In the "Scales and Exercises" of Henri Herz the sustained finger exercises are the first encountered. The first form of these exercises is in principle:



It is not unlikely that these exercises were used prior to the time of Herz. Herz has left behind him a somewhat empty reputation. He was known as a brilliant performer of the exaggerated and highly-ornamented concert pieces, which were so eagerly admired in his day. His compositions brought three and four times the amount that the best composers could secure for their works. While Moscheles and Cramer played duets with him in public, Schumann continually held him up to ridicule. Nevertheless, contemporary criticisms reveal to us that he was a technician of a high order, notwithstanding the emptiness of the compositions he chose to play. He is said to have attributed much of his technical facility to the sustained finger exercises. These he modified and adapted to the various mechanical exigencies of the keyboard. Since his time there have been very few works devoted to the acquisition of technique which have not made the sustained finger principle an important element.

In the so-called "Stuttigart Method" of Lebert and Stark with a few exceptions, the exercises are identical. Many of the exercises used in the preparatory work for the "Leschetzky" method are nothing more or less than a development of some of the simpler exercises of the latter. The exercises, however, many advantageous features are brought forth. Particularly noticeable are the exercises in which the thumb is sustained in a position under the second, third, or fourth fingers, thus:



This is one of many preparatory exercises leading to scale playing employed by the teachers who prepare pupils for Leschetzky's personal class. When correctly played, exercises of this order make excellent drill for the crossing of the thumb under the fingers and passing the thumb over the fingers, as required in arpeggios and scale passages. Although much additional work is required to make these crossings absolutely smooth and "unnoticeable," these exercises are probably among the most useful any exercises that can be devised leading to this end.

Those familiar with the first book of Theo. Kullak's "Octavo Studies" will remember how cleverly Kullak employed the sustained finger principle in

his exercises designed to stretch the hand and at the same time develop the fourth and fifth fingers and the thumb.

Possible Dangers.

Valuable as these exercises are, they must be administered with the utmost care or results will be directly opposite to those for which the exercises are designed to ensue. As previously stated, the exercises are primarily intended to promote "independence" and "strength" as well as "flexibility." They have been used for this purpose from the times of Herz and Plaidy to this day. It is safe to say, however, that more stiff, mechanical playing has resulted from the misadministration of these exercises than from any other technical aids ever devised by ingenious teachers. It is because of this danger that this article has been thought necessary and timely by the writer. Much of the opprobrium that at one time rested upon the technical systems of Plaidy and of the "Stuttgart Conservatory" came from the careless teaching of these exercises. The pupil was permitted to let the hand rest upon the keys in a haphazard position, and then instructed to press the playing fingers down "by main force." What was the result? Stiffened joints, tired muscles and sometimes weeping sinews. The exercises prescribed by Leschetzky in which the fingers of the hand are permitted to rest upon the keys while the wrist is gently lowered and raised to its normal position, to promote relaxation, is a valuable technical aid in the development of these exercises.

Dr. Mason's Advice.

Dr. Mason in the first book of "Touch and Technique" says: "In all forms of touch the muscles of apparatus from the shoulder to the finger tips cooperate to such a degree that without any one of them it is impossible for the others to elicit the tone quality desired. Playing with a quick, precise, sustained finger order with a stiff arm or wrist is disastrous and every earnest student should become acquainted with the excellent 'devitalized arm' exercises." This is all that is mentioned in the aforesaid volume, even though the remainder of this excellent work be neglected. The "clinging legato exercise" of Dr. Mason forms the basis of the exercises in this article. The sustained finger principle. The stiff, hard touch that ordinarily results from the practice of sustained finger exercises is impossible with the "clinging legato exercise." Teachers will find it advisable to adopt exercises such as those given in Bernhard Wolff's "The Little Pischka." These are especially valuable, as they apply the sustained finger principle to transpositions of exercises in all the keys and in both hands alike. Moreover, starting with one sustained finger they develop until exercises with two or more fingers are employed.

Tausig used sustained finger exercises but sparingly, and Czerny does not seem to have given very much attention to them. Any student of Chopin, however, will recollect at once how continuous is the employment of this principle throughout his compositions. The Etude, Op. 10, No. 3, is an example of this principle applied to practical composition. The exquisite Etude, Opus 10, No. 6, of Chopin, is one of the best exercises for sustained finger playing ever devised.

In mastering the Fugues of Bach, perfect finger independence in connection with sustaining one finger or pair of fingers, while another finger or pair of fingers is playing, is essential. The Etude, Op. 10, No. 3, of Chopin, is an example of this principle. When playing he seems to have ten hands, and each hand seems to play a different part precisely as though that part was being played by a separate individual. It is a well-known fact that Chopin played Bach incessantly for weeks prior to his public appearances. Although he played little at his concerts but his own compositions, he is said to have practiced his practice time to reading the old Eisenach master to gain finger independence.

Organ Playing.

Students who aspire to become organists, and who are studying piano with this object in view, should remember that from the nature of the instrument and the nature of the music played on it, organ playing is a compulsory part of organ playing. It may be safely said that if the tables were turned and the majority of piano students were obliged to study the organ first, piano playing would be vastly improved. Students would

then at least learn of the necessity for sustaining each voice for the full length denoted by a given note and would be introduced to the theories to be attained by contrasting two or more melodies contrapuntally treated.

HOW BUSINESS METHODS AID MUSICAL DEVELOPMENT.

W. FRANCIS GATES.

It is possible to reproach the musicians and music teachers of the day with having too much commercial spirit. Be this as it may, too little credit is given to this very commercialism for the many excellent educational results engendered by this spirit. Let us, for instance, take the production of the grand opera. They are now given in America with a completeness and lavishness that would have astonished their composers. The great vocalists of the world form a veritable vocal congress in our country each season. Why are these great artists here and why are the operas produced upon such a scale of magnificence? That art may be glorified? No. Simply because they provide the far-seeing impresario with an opportunity to make money.

Why does the teacher make his annual "puppet parade," as one writer called it, his exhibition of musical fiddlings? To bring art works to a public hearing? Hardly. It is advertising, pure and simple but a worthy plan. Out of the commercial purposes of the teacher there may sprout a musical seed that will bear fruit in pupil and listener, and that is the ultimate motive is overlooked and his best results applauded.

How is it that a great pianist is heralded so loudly in advance of his coming, accompanied by the remark that he will of course play Steinering's piano? Do you think it is to scatter the seeds of musical love over the earth? If so, it might be well to examine his charges to the local managers and also his contract to play only Steinering's piano at perhaps \$500 a week. The great pianist is such contracts with piano houses that make artistic pilgrimages possible to many pianists.

Let us say that Steinering realizes this is the best possible advertisement for his piano. He has his piano before the people, and what better plan can be conceived? Who can better demonstrate the artistic qualities of his instruments than Paderbaug or Steinering? The great pianist knows his value to the maker and "holds him up" accordingly. Many a piano tour in this country has been made possible by the piano contracts. Commercialism? Yes, but look at the result, the great artistic educational force of the tournee in question.

As a matter of course there is to follow the usual certificate that "I regard the Steinering piano as the best possible instrument made. I prefer it to all others, and for this reason have used it before the critical American public." No one is hoodwinked, for that is part of the agreement and the public expects it, even though the instrument may not have been desirable to the performer. The piano goes on what they are paid to play, whether they like it or not, and collect the \$500 or so at the end of the trip with the utmost equanimity. Commercial? Yes, but this is a pleasant thing to do, and the great pianist knows his value to the maker and "holds him up" accordingly. Many a piano tour in this country has been made possible by the piano contracts. Commercialism? Yes, but look at the result, the great artistic educational force of the tournee in question.

Perhaps it is commercialism that leads the musician to play in the parks or in the theatre music he does not like.

But that commercial spirit results in his being able to play in a symphony orchestra the next day, giving his very best for the cause of art, for he may receive little or nothing for this service, and it is putting before the people the greatest musical thoughts that have been written.

And so one may look over the whole range of musical activities and find that while there may be an ulterior motive of financial gain, the immediate results touch the musical life of the people. Some one profits in money, but while he is doing so, many are profiting in hearing the player and the singer expound the works of the masters. There is an old saying that is concise and to the point: "Bread goes before Art." One may add that man cannot live by art alone, to paraphrase, and even after another man's playing is compulsory in order to be worthy of his hire, it is these men who form the root of the spirit that is characterized as commercialism in art—a feature which the above points prove to be an essential in the dispensation of modern art.

THE ROMANTIC IN MUSIC.

BY L. V. FLAGLER.

The classic school of music gave the greatest possible pleasure to our grandfathers. The Romantic school gives the greatest possible pleasure to the present generation—classical works charm us with certain qualities of measure, purity of form and the intelligence of the style, but the Romantic creates a new language. The free introduction of unprepared dissonances, the bold harmonic combinations and successions of distantly related keys; the intertwining passing notes, the delicate tremolos and ornamentation at first threw into consternation the classical orthodox. These audacious innovations did not fit in any system then in vogue. Romanticism is a revival of art. It cannot be excluded. Whatever is noble and beautiful belongs to its domain.

Weber's Romanticism.

Carl Maria von Weber has the reputation of being the first of the Romantic school of musical composers. He was the first to idealize the dance measures. The romantic turn of his mind, inspired by his early studies, rendered the wild legend of "Der Freischütz," the most suitable subject which he could have employed his talents. He delineated the wild and savage aspects of nature and depicted with wild harmonies and strange melodies the horrors of the wolf's den, with its fearful cries and unearthly sighs and sounds. Yet "Oberon" may be considered the greatest of his works, written when his body, wasted by disease, was sinking into the grave. "Oberon" is full of the most tender, romantic and impassioned strains and magnificent orchestral harmonies and novel and beautiful orchestral effects.

The romantic school has given us many great composers in the realm of song. The most clearly defined types are Schubert, Schumann and Robert Franz. The exceeding beauty of Schubert's melodies and harmonies reveals him to us as the very soul of the tonal world. What a devotion! He is aroused in his "Ave Maria," with its prayer-like accompaniment. What longing, desolate sadness in the song of "Gretchen" in Faust, and what exquisite, fairy-like and dreamy beauty in the song of the Serenade—Schubert's music is the genuine poetry of song. The amount of work he did was something incredible. When Beethoven, during his last illness, desired something to read, a list of about sixty of Schubert's songs was put into his hands. When told that there existed about 500 of the same kind, he exclaimed, "Truly, Schubert has the divine fire within him!"

When Robert Franz, in 1843, published a set of twelve songs, both Schumann and Liszt declared that they never had been surpassed in symmetry of form or depth of feeling. The art of Franz is essentially modern—a true exponent of Romanticism. Schumann was deeply in earnest in his writings, foreshadowing the intellectual and austere style of Brahms. He was the first to make use of far-stretched chords, especially in his piano works. The dreamy yearning, the infinite longing, the pure sensuous find expression in these full extended chords and frequent syncope notes.

What a mysterious attitude of genius and madness we find in Schumann. His peculiar mental characteristics are mirrored in his style. His songs begin with sighs and end with tears.

Mendelssohn's Romantic Tendencies.

Mendelssohn entered the domain of the Romantic with his overture, "Midsummer Night's Dream." We find many bold innovations in the overture, and the evocations of pre-existing rules of harmony. His originality is shown in his poetical overtures and especially in his "Songs Without Words" for the piano. In his organ works Mendelssohn emancipated the grand instrument from the unemotional pedantic school then in vogue. But in the oratorio of "Elijah" is exhibited the profound skill and brilliant imagination of the enlightened poet and the pure and solemnity of the imbued with the dignity of the subject. This oratorio was the greatest, the crowning work of Mendelssohn's life.

One of the great master minds who have worked to free music from the mechanical and enable it to express every emotion was Frederic Chopin. He not only invented new technical forms, but revealed the most exquisitely poetical ideas that have ever emanated from a composer for the piano. His melodies and harmonies are as new, fresh, vigorous and striking as they are utterly unexplored. His

nocturnes are a revelation of the author's inner life. His polonaises are the war songs of his native Poland, a trident country. Schumann said he makes of every polonaise "a cannon buried in flowers." No matter how great Bach, Beethoven, Schumann, Liszt and others may be in their respective fields, Chopin was and is the greatest tone-poet of the piano. Will he ever have a successor?

Another great composer of the Romantic school was Edvard Grieg, who has recently died. He was born in Norway, and lived in Christiania. He studied in Leipzig, but his compositions are clearly marked with the stamp of his nationality.

CO-OPERATION OF TEACHER AND STUDENT.

BY ALICE V. LINCOLN.

It has been said that "it is a self-evident fact that for the thoroughly successful teacher there is but one standard: He must be an angel for temper, a demon for discipline, a chameleon for adaptation, a diplomatist for tact, an optimist for hope, and a hero for courage." To these common and easily developed qualities of mind and heart he should add, in addition, the qualities of a rubber nerve and a cheerful willingness to turn a large portion of his reward to some other world than this.

Notwithstanding this rather astounding statement, the teacher is, after all, a human being, with a mind, heart, and nerves as sensibly touched by exterior influences as those of other mortals. He is often placed amid the most discouraging environments, but he is expected, nevertheless, to exhibit invincible courage and fortitude, and to be, in short, a veritable embodiment of perfection.

The conscientious teacher makes the interest and welfare of his pupils his chief concern, and he endeavors strenuously to hold before them an ideal toward which they must approach steadily and surely, and in the pursuit of which he encounters obstacles and difficulties as aids rather than hindrances toward the attainment of this great end. He endeavors to be himself a source of inspiration and strength, and to create an atmosphere of atmosphere in which his pupils will unconsciously, but assuredly, imitate.

There is a tendency, however, among modern teachers, being themselves endowed with an extraordinary keenness of perception, and instincts always active and bright, to place themselves on a pinnacle, and to view the student from that standpoint. This is most discouraging to the ordinary student, who, after having labored in vain for a time, begins to see an immense gulf, as it were, between the great teacher and himself; e.g., he may have practiced faithfully on a sonata by Beethoven, the grandeur of which he appreciates, and the true thought and emotion of which he tries earnestly to interpret. At the end of a week he goes to his lesson with somewhat of a feeling of satisfaction that his work will prove, at least, that he has tried. But, alas! The teacher greets him without even the vestige of a smile, and with a peremptory wave of the hand bids him "sit down and begin at once."

What a mysterious attitude of genius and madness we find in Schumann. His peculiar mental characteristics are mirrored in his style. His songs begin with sighs and end with tears.

A Better Plan.

There are other teachers, however who are just as brilliant; just as well qualified to instruct the young and uninitiated, and yet who are so thoroughly in sympathy with their pupils that they work with them, helping them, encouraging them, and above all, inspiring them with a love for their art so intense that they become gradually more comprehensive of its beauty and form, and are enabled to desire to labor for it with a portion of their master's zeal and vigor.

They do not place themselves above or beyond their pupils, but rather by dint of much careful thought and investigation they simplify the subject-matter so successfully as to make it thoroughly in-

telligible to the mind of the student. They do not avoid criticism, but they criticize in no tactful manner as never to offend or humiliate the pupil.

The ordinary student needs encouragement. He is told of his failures and shortcomings so often that a few words of encouragement are needed to stimulate him to renewed energy and enthusiasm. The teacher should possess the power of intuition; that power of divining the inmost thoughts, aspirations, and feelings of his pupils. To stimulate him to suggest is the great art of teaching. To stimulate him to be able to guess what will interest; we must learn to read the childish soul as we might a page of music, often, by simply changing the key, we keep up the attraction of the song.

Cultivating Natural Talent.

He should ascertain in what particular line of work the student excels and endeavor to guide his talents in that direction. "A true teacher should penetrate to whatever is vital in his pupil, and develop it by the light and heat of his own intelligence." By thus cooperating with his pupil the results become extremely satisfactory to both. The teacher sees his ideas take definite form and shape, and the pupil grows perceptibly in his ability to comprehend and interpret the music. To stimulate him to be able to guess what will interest; we must learn to read the childish soul as we might a page of music, often, by simply changing the key, we keep up the attraction of the song.

The truly great teacher, like the truly great man, is he who values of his brilliant intellect, his excellent discrimination or his superior talents. On the contrary, he is one who can be tolerant of inferior abilities in his pupils, who can see beyond and beyond the superficial and the showy to the real of cultivation, and who, withal, can become a perfect servant. For "the humble men of heart alone can believe in the high, they alone can perceive, they alone can grandeur. Humility is essential to greatness, inside of grandeur."

STIMULATING THE PUPIL'S AMBITION.

BY MADAME A. PUPIN.

I.

THE observant teacher has discovered that she can secure more certain results in her pupils by stimulating their ambitious desires of the pupil than by appealing to the parents. What the child of to-day desires is accomplished. But neither arguments, coaxings, leadings nor threats are sufficient to bring about an effect with a child that has not been brought up to obey any other law than "I want to" or "I don't want to."

So the wise teacher concentrates her attention on the child.

It has been observed that what people do easily and they love to do, especially if they do some one thing better than anyone else. Therefore, the wide-awake teacher will aim to make her pupil do something very well in a short time, something that will show her how the right kind of practice will bring out her hidden powers and produce pleasing and surprising results.

I once made a new pupil, in the sixth lesson, play a difficult cadenza from forty notes a minute and four hundred notes a minute. This was accomplished in six lessons.

When the young lady had reached this highest rate of speed, she gave a gasp of astonishment. She did not know it was in her to do such work. The teacher should work to bring out the student's higher powers, which the student herself is unconscious of possessing.

Why not reach a certain result in one, two or three lessons, instead of plodding along for weeks hoping to secure that result? Give less reading of notes, and concentrate the attention on a short passage until it is worked up to a finish.

Many pupils would find it tiresome to play a short passage sixty or even thirty consecutive times. But let them begin with a metronome, at a slow rate of speed, and work up to as high a speed as possible, and they will find that they can do it.

Suppose the teacher could say to the pupil: "Bessie, you are perfectly wonderful; you began this passage at forty notes a minute and now you play it at two hundred notes a minute. It would not surprise me now to hear you play it three hundred notes a minute, in a week or two." Would not that child's enthusiasm be aroused to get that passage up to their pupils, but rather by dint of much careful thought and investigation they simplify the subject-matter so successfully as to make it thoroughly in-

Piano Lessons

FROM

Great Masters

By
EDWARD BURLINGAME HILL
IV.
CHOPIN

during which, according to Kallikouris's testimony, was using one's self continuously with some kind of restraint?" Captain was aware and recognizable with his simple, handsome, there were stormy scenes and people left their houses with half-closed eyes. His severely sun of the head but easily reached with another, a friendly valourism, by which he wanted to run the flag to his own standards, the ruthless treatment of a passage and a was understood, a guarantee that he had at least his intentions.

Mathews even takes the pains to relate some of his technical procedures which would give some suggestive hints. "Chains treated very thoroughly with kerosene or kerosene oil, especially the full-length and lighter ones, grow stiffer and help in maintaining the bending to the front and instead of the wrist, the increased tension with the wrist, the extending of the fingers, but all this with careful warming against over-fatigue. He made his pupils play the scales with a full tone, as comfortably as possible, very slowly and only gradually increasing to a regular tempo, and with maximum economy. The passing of the thumb under the fingers, especially of the latter over the former was to be facilitated by a corresponding turning inward of the hand.

The early work history (black box) of F. F. Sharp, and that of water were first identified, and later, the more detailed, that in C major. . . . According to Chianese, the status of the scales (color of the spring) was not merely dependent on the amount equal strengthening of all the fingers, by means of "two-hour" workouts, but also on the ability of the fingers to "give" and resist, but rather on a lesser, more "flexible" work the elbow hanging quite loose and always ready to the hand not by force, but continuously and evenly flowing, which he tried to illustrate by the words, "give the keyboard." Of course, he gave after this a description of Chopin's studies, Clementi's "Concerto," and the "Chopin's" and the "Chopin's" development, J. E. Smith's notes, and some figures from the "Well-Tempered Clavier."

Chopin's Original Fingering

One of the very notable old Chinese diagnostic traditions, both as a (visual) and as a (tactile) one, has its addition of all original elements in finger-reading (shí xié), the secret of the proper technical application of which is the essence of the art. It is a novel way, with which the Chinese doctor entering was to assist in balanced perception, not a easy but continuous of the feet. This shí xié and its revolutionary step is stated by the last link in the chain, the one to use the thumb-finger on the black area (the *shén* area) of the foot (Fig. 4). Surely! He sketched the *practicing* for all finger-reading authors that greatly enriched the scope of the fourth and fifth fingers. In 1886, latter Chinese doctor went to an external behavior required a more detailed system of touching procedure (improved) flexible, and the Chinese doctor proposed himself flexible. However, it is possibly assisted to the performance of Chinese's shí xié. In addition, numerous secret which can actually applied in the study of other countries.

[illegible]

pupil of his. Madame Stecher, recorded in her diary many impressions of her lessons and extracts from it give interest to these glimpses into her as a teacher. "His lessons always lasted a half hour, generally he was so kind as to make them longer," Mikul says. "A holy artistic zeal burnt in him, then, every word from his lips was incentive to learning. Single lessons often lasted literally hours at a stretch till exhaustion overcame

he studied in preparation for his summers of home pieces, and upon which he drew liberally for his pupils, chiefly the suites, fantasias and the preludes and fugues of the "Well Tempered Clavier." He was sympathetically inclined towards Hummel, Field and Moscheles. Of Hummel's works he played and taught the "Fantasia," the "Septet" and the concertos. He delighted in the nocturnes and the concertos of Chopin. He used Moscheles' studies and concertos. He was also fond of the piano pieces by Schubert, especially the "Hungarian Divertissement," the "Ländler," and waltzes, the marches and polonaises for four hands. Of Weber it was his habit to approve outwardly his *romances* and *light night pieces*, as in C, A flat, and E major, and to play the concertos, still.

Beethoven he admired with reserve, for he could not like the brusqueness and violence. It traces all physical nobility to be found in his works. The C sharp minor sonata, Op. 27, No. 2, and that in A flat (with the funeral march, Op. 26), and the sonata Appassionata were his favorites. He did not care much for Mendelssohn, although he loved his "Wedding March" in E minor and the "Songs Without Words" in his repertoire, but the D minor trio he positively disliked. Schumann found it much fairer in his eyes, and he is recorded as having said of the "Carnaval," Op. 9, first it "was not at all bad," all. These limitations and prejudices may seem inexplicable and I thought, but Liszt was expressed his attitude very fully, when he said: "In the great models and the masterworks of art, Chopin is what corresponds with a sense of what

Chopin was a zealous and conscientious teacher. He was very kind of teaching and applied himself furthest to the best of his ability. It is perhaps singular that he formed no pupils as communicants, although he was very forthcoming in having his three of the most talented die young. Among these was Charles F. Krumpholtz, of whom I have said: "When this little one lived, he truly had a heart as pure as I shall that of my angel." He left some proofs of unusual ability, such as Georges Martini, professor of piano playing at the Paris Conservatory, Gustav Mehl, and the others.

Chopin's Precocity.

It is hardly necessary to recall how precocious Chopin was in his talent as a pianist. Shortly before he was nine years old he gave a concert with great success. It was at this time, when asked by his mother, "well, Fred, what did the audience think best?" that he replied, "Oh, mamma, everybody was looking at my collar." He possessed great talent and was frequently called upon to perform in public, from Berlin to Warsaw. It is said that Chopin, to while away the time while the coach-horses were being changed, felt to improvising at the old piano in the dining room, and he would attract him a deeply attentive audience, who would comment that "the horses were ready," and finally insisted upon a continuation. When Chopin had finished, he would take his wine, and the postmaster proposed as a toast "the white wine, the postmaster (the muse of music), and one of the audience, an old musician, gave voice to his feelings by saying, "If you will, my dear boy, let me hear you play again with you and me excluded." "No, no," said an insignificant man like me dare not do that."

Chopin's Temperament.

In temperament, Chopin was so fastidious, so irreproachably refined that he could not be catholic in his musical tastes. His favorite composer was Mozart on account of his incredible spontaneity, refinement of phrase, and elegance of sentiment. Next in rank he held Sebastian Bach, whose works

THE ETUDE

master and pupil. There were for me also such blessed lessons. Many a Sunday I began at one o'clock to play at Chopin's, and only at four or five o'clock in the afternoon did he dismiss us. Then also he played and how splendidly, but not only his own compositions, also those of other masters, as Beethoven, Schumann, and Liszt. One morning he played from memory fourteen preludes and fugues of Bach's, and when I expressed my joyful admiration at this unparalleled performance, he replied: "Those cannot be forgotten." His playing was always noble and beautiful, and he always sang, whether in full *forte* or *piano*, the utmost *cantabile*.

He took infinite pains to teach his pupil this lesson, suitable way of playing. "He (or she) cannot connect two notes" was his severest censure. He also required adherence to the strictest rhythm, hated all lingering and dragging, misplaced rubatos as well as exaggerated *ritardandos*. "I beg you to be careful of the tempo," he would say, "or you will make a mistake. And it is just in this respect that people make such terrible mistakes in the execution of his works. In the use of the pedal he had likewise attained the greatest mastery, was unanimously strict regarding the misuse of it, and said repeatedly to his pupils, "The correct employment of it remains to be learned by each one of you individually."

While there are many to bear witness to the technical problems he tried to solve, we have little record in his own words regarding the interpretation of his music. "The *Chopin*" may help to serve as a hint in this direction by way of conclusion: "All his compositions have to be played with this sort of *chiaroscuro* (the word is from the Italian, *chiaro* = light, *scuro* = dark), this morbidity (*morbidità*), of which it was difficult to serve the *arret* when one has to play *forte* and *molto*." The *Chopin* may reach this manner to his numerous pupils, especially to his competitors, to whom he wished, more than to others, to communicate the breath of his music. The *Chopin* may be a key to the manner in which they have for all matters of sentiment and poetry. An innate comprehension of his thought permitted them to follow all the fluctuations of his azure

THE AUTOBIOGRAPHY OF A RHAPSODY
OF LISZT.

BY PHILIP DAVIDSON

I was published by a certain publishing house that was famous for the number of cheap "standard editions" of "favorite old classics" such as "The Flower Song," "The Maiden's Prayer," and was hurried through off by express to a department store, where I lay some time unsold, "unwept, unmourning and

One day there was a "Red Letter Sale" and I went out to see a consignment with some other consignmenters at "2c per, or three for 5c". A man wearing a shaggy, old-fashioned Prince Albert coat and gaudy rimmed spectacles came up to the counter and began to thumb us all over in an unceremonious way. He sang "The Maiden's Prayer," "The Caliente Galop," "The Good Evening Schottische" and "The Spring Song" by Mendelssohn were handed to the saleslady without either pump or ceremony, and the man dove deep into his pockets for a few pennies. He felt for a while, he dropped into the lady's hand. He then hurried away as though he feared he would be late for a train.

I was rolled up by the lady into a package of crushing dimensions, and now as the man boarded a car and stood in a crowd I thought I would be annihilated. However, I arrived safely at a house and the door was opened by a young girl of about fifteen, who showed the man into the parlor.

"Well, Hattie," said he "how do you know your

"I could not practice two days this week. Professor," said she. She then sat down and played a piece called the "Italian Harp," by Smith, also "The Fifth Nocturne." Of course, being only a piece of printed paper, I did not know the way that she played, whether it was "good, bad or indifferent."

"I have brought you a new piece," said the man. "Shall I play it for you?"

"Please," said the girl.

The man took me out of his pocket, but I was so badly rolled that I could hardly stand straight.

on the piano. Finally, by dint of much poking and pulling and with the assistance of a book called "Self-Help," taken at random from the parlor table, I was straightened out and the man began.

Upon my word, I did not know that any one man had so much strength, and especially that man! I never suspected he had such a muscle. The room positively resounded with notes!

In which I pass over about two months of my history in the jail where the girl "learned me" and pulled me about and tore off my cover and darned me with bluish thread. Everybody said she was a wonderful player—the butcher, the baker, the postman, her "gentlemen friends," and a good many others. She played me at her father's Lodge and at her "chum's" house, who was "not stuck up," and finally it was decided that talent like hers was not to live and blush and die alone in unintermitted, modest unobtrusive oblivion. She would not "waste her sweetness on the desert air" of America; she would go to Europe!

She stopped on her way at a friend's house in New York City and brought me out. This friend had studied in one of the New York Conservatories and when she heard the "genius" play she thought it all a joke, and my poor mistress and she nearly had a serious quarrel. However, it was decided that

But here the biography ends. We were interrupted at that moment by the maid telling us that the kitchen window had been broken and that as it was Saturday evening she could get no glazier. What was she to do? "Here," said Miss H—, taking up our "Rhapsody of Liszt," "take that and stop up the hole till Monday."

MUSINGS FROM A STUDIO.

BY ALBERT W. BORST

WHAT a very different complexion the practice of scales and arpeggios take, when a great variety of rhythmic patterns, added to dynamics, are employed.

Every student has to rely on some kind of stilts in order to make any kind of musical progress. Those supplied by Bach and Beethoven are, for an advanced player, the very best.


It is not a bad criterion for a teacher to use such music as he himself really enjoys.

Try to criticise the performance of strangers for thus you will be adding to your own knowledge. Criticism must on no account be confounded with mere fault-finding.

Beethoven used to compose whilst out walking. If we cannot create, we can at least follow his example partially by mentally digesting the compositions we have been studying.

Young students should not allow the scarecrow of an unusual number of sharps or flats in a piece to demoralize him. Such music is often, in reality, technically easier to execute. In transposed editions one misses the finer change of color; in addition, also, one's self-respect suffers.

OVERSENSITIVENESS



MUSICIANS, especially teachers, are often victims of oversensitiveness. No more unreasonable and undesirable condition can afflict one than that of harboring imaginary wrongs. The cause is primarily physical. Musicians who lay their good health upon the altar of devotion to their art are making a sacrifice that is not only uncalled for, but one which nullifies their usefulness in this great world of ours. Attend to your health, read books upon health culture, enjoy life as life was intended to be enjoyed, discard morose thoughts and ideas. Remember that your pupils are only too anxious to deal fairly with you if you give them a chance. One of the meanest and most selfish pupils I ever had was not without appreciation of my efforts when she found that she was being benefited and that I was not attempting to take advantage of her. At her first lessons her conduct was so exasperating that my patience was sorely tried. Had I been oversensitive this condition would only have been aggravated, and good results would have been made impossible. By keeping my temper I gained the pupil's good will and turned what appeared to be a certain failure into a success. That excellent journal of inspiration and self help, *Success*, says of oversensitiveness

Miss H— should take ten lessons "off her friend's teacher" (an American!).

Mr. M—, "Play me something, Miss H—."
Miss H— sat down at the piano and unrolled

"Bang! Crash! Tinkle! Mr. M—— looked as though he were going up in the air. He took one of his hands out of his pocket, then the other. He put them to his ears. What! at me, the beautiful rhapsody? Why did he stop his ears? But I am afraid to tell you what he said, as I do not want to dwell on Miss H——'s humiliation. You know she sewed me up with black thread. I will only say that he ended by playing me himself. Ah, but I never knew how to play so beautiful! Although he said that I was a wretched creature, that you must never judge a book by its cover.

Well, the girl took me home and laid me on the top of the piano, but by degrees I fell to the bottom of a heap of Czerny, Clementi, Bertini, Heller and countless others, and here I have been left out on top once more because the young lady wanted to hunt up her "Schmidt's Five-Finger Exercises."

"Over-sensitive people are usually very fine-grained, highly organized, and intelligent, and, if they could overcome this weakness, would become capable of great achievement. But their weakness is a failing, and a very serious one, too—is an exaggerated form of self-consciousness, which, while entirely different from egotism or conceit, causes self to loom up in such large proportions on the mental retina as to prevent observing things as they are. In fact, it is the center of observation, and that all eyes, all thoughts are focused upon him. He imagines that people are criticising his movements and his person, and making fun at his expense; when, in reality, they are not thinking of him, and perhaps did not see him."

Oversensitiveness is really a serious matter. It leads to hallucinations and in some cases eventually to lunacy. Have a little talk with yourself and find out whether you are harboring any unwarrantable grudges that must stand like barricades in your path to higher musical and professional success. Our lives are so short and there is so much to be done that we cannot afford to take time hating our students or professional brothers, nor in imagining that they hate us.

INEFFICIENT EARLY TRAINING.

BY KARLTON HACKETT.

The great lack in the young American student of singing is thorough musicianship. This is a matter that goes back to the primary instruction and means in the first place that every child should begin his musical education at the time he is ten. In all our cities now there is a strong and ever-growing appreciation of this vital fact, but not enough is yet done. Too many people do not see the necessity for beginning musical study so early, unless the child shows special aptitude. It is one of the commonest experiences to find that parents neglect the child's lessons and permit them finally to stop merely because the child does not like to practice; they feel that if the child were really musical he would like to practice; consequently, if he does not wish to practice and every plan he can think of to avoid the drudgery, it is because he has no natural taste for music and consequently time so spent is thrown away. Now, what normal child does wish to practice at anything where the progress is slow and the goal so far away? Was there ever a grown-up parent who did not once in a while shriek in agony at his child? Is the child in this respect different or worse than his parent? Grown-up people practice, and practice hard and faithfully, because they are grown up, have had more practice runs with the concept of practice until that they must dig, or they will be lost in the battle. Do we all of us know people of real capacity who have lost because they had not application, because they were not actually doing it until it was too late, and so make of themselves successes? We sometimes act and talk as though we expected children to realize and live up to a serious understanding of life such as many grown-ups never reach. Naturally, the child should not be tormented about his music study, but he should be kept at it in a practical way until he has mastered the main essentials.

Now there is a great mass of voice students who have not had the same systematic study during the receptive and formative years between eight and sixteen. Here in this country we have an abundance of good voices and natural feeling for music with little or no musical training. What is to be done with this great mass? This is the serious problem of the American teacher. For one thing, a change must be wrought in the attitude of mind of the average American parent. He must feel that there is no use in his children studying music unless they are to make a profession of it. Music should be a part of the general education of our race. People at large should know something of music so that they might add to their mental horizon and increase their rational enjoyment of music, just as they learn something of literature as a part of the education of every thinking man. Not every man who learns to read and write expects to be a novelist or poet, so not every one who studies music should expect to turn his knowledge into money; it should be part of his preparation for intelligent living.

Everybody understands that the great literature cannot be grasped without thought and study; music has its language and laws as definite as literature, and if one is to arrive at their true meaning, one must learn the language in which they are expressed. This attitude toward general education in music should be fought for by every musician as far as his personal influence extends. It is not a rarity, if not quite an impossibility, for a girl of eighteen to come to a singing teacher, sing for him with a good natural voice, evident feeling for music, but without knowing the names of the notes or where middle C is on the piano. The number of girls we have such, and hundreds but little better off—what is to be done with them?

Music, a Language.

First of all, awake in them a consciousness that music is a language, and that if they are to give utterance to thought, feeling, and emotion in this language, they must learn it. The number of singing students who say in the easiest, most unconcerned manner: "Oh, I never get the time right," is simply disheartening. This, in practical music teaching for the singing student, is the first point. He must show them that they can get the time right if they will take the pains, and that they simply must get it. What the teacher insists on, the pupils do. Ignorance is the main thing to be combated, and

many a pupil has this feeling at the root of all his troubles. He has supposed that music in general and singing in particular was a gift, consequently if he had the real gift, such things as time came naturally to him by some sort of inspiration; he never had to learn to count so that he could come in on the fourth beat of the third measure, but just began as he would. He was truly musical. How anybody is to get deep-rooted. Pupil after pupil rebels at the thought of counting the measures, feeling that this makes music too mechanical and would not be necessary if he were truly musical. How anybody is to come in firmly and accurately on the fourth beat of the third measure without counting the measures is more than human mind can grasp—but it is just this feeling of inability that is the trouble for thousands of voice students. It is neither stupidity nor obstinacy on their part, just mere ignorance and mistaken idea.

It is the privilege of the voice teacher to enlighten this ignorance and remove the mistaken ideas, not get impatient and make a bad matter worse by discouraging the student. Rhythm is the foundation of musical expression, and the basis of rhythm from the practical teaching point of view is the ability to sing the notes exactly in time. Now thousands of students at this moment are floundering helplessly upon this point, not getting the notes right, knowing they are not getting any good out of it, and not knowing what to do. In four cases out of five the root of the trouble is that they have never learned to count; many are trying half-heartedly to count, many do not even know that they can learn to count, and many things in music there are several opinions and no one has sufficient authority to decide; but about the value of the notes there can be no dispute—a quarter note is a quarter note, an eighth is an eighth, and that is all there is to it. But many a student is trying to count out his measures, making a mess of it, feeling that he is a complete blockhead and might as well give up. Why does he feel this way? He has not gone to the root of the matter and found out the exact mathematical value of each note in the measure. This question of time is plain mathematics and must be handled as any other problem would be, with mathematical accuracy. In four-four time, for example, with four quarter notes does not require much figuring, but in the same time a measure with a dotted quarter and an eighth, and a dotted quarter and a sixteenth, and an eighth and two sixteenths, and so on, takes some figuring; and the pupil stands with his eye glued on the page, his mind a perfect blank, waiting for some inspiration to tell him how it goes. This is not stupidity, but ignorance; it is for this he comes to the teacher; let the teacher inform his ignorance, not rail at his stupidity, and it will be the better for both of them.

Overcoming Bad Early Training.

It would undoubtedly be much pleasanter for both if this pupil had learned these things ten years earlier, when he was beginning his piano lessons, but we are face to face, day after day, with the fact that we have pupils who have not learned these things in childhood; and what are we going to do with them? There are two things to be done: turn them adrift as too stupid to work with; pound the thing out for them on the piano and let them know what they can by ear, and be always slipshod, inaccurate, half-hearted singers, or expect of themselves and everybody else; or buckle down to work, show them the reasons for things, the laws of music, the way to count, and then keep at them until they do it. Hard work for teacher and pupil, but work that accomplishes something, that teaches principles, that shows the pupil how things are put together and enables him in time to stand on his own feet. This matter of accuracy in the notes and time can be learned by ninety-nine out of every hundred students who are intelligently taught and made to see the necessity for learning. The necessity is vital. If the student cannot get the time right and count accurately he is fatally handicapped for career real position in the musical world. You cannot turn out all the students who cannot count as too stupid to work with. The number of students who are bright enough, some of them are exceptionally talented, only they do not know the language. Teach it to them. Show them two things; first, that they must learn the language; second, that they must learn these laws or lose the benefit of their natural gifts. Show them the way, clearly and sympathetically, and they will follow it.

THE RETENTION OF HARMONY AND ITS ALTERATIONS IN MEMORY.

BY FRANCIS H. MORTON.

Among the many things that are necessary to a well-equipped musician none is of more importance than a reliable memory for harmony. We have all heard of the wonderful girl—it is generally a girl—who, on reaching home after a visit to the opera, plays over most of the tunes "by ear." Considering the simplicity of the harmonic progression of every music the feat loses much of its wonder, though, even as it is, it presupposes a very fair memory for melody at all events. But one cannot resist asking the question, "Could these clever young people do the same thing with the simple sets of Beethoven's Sonatas?" When we recollect the difficulty of preserving intact all the harmonic progressions in a classical piece of but little complexity, we can only marvel at its true worth by those who, when running over a selection just heard, vainly rack their brains to recall the harmonies they thought so beautiful at the time of hearing the piece. Slight distortions creep in which, while not absolutely violating the rules of harmony, do really prevent the freshness and charm of the original setting. But by no means follows that because the actual rendition is faulty, that the whole recollection is fundamentally defective. In fact, it is a matter of fact the performer is often only too acutely conscious of his keyboard lapses from what his memory of harmony tells him is the truth. These alterations seem very natural when we remember the gulf that has to be bridged between the spiritual and the physical. We cannot wonder if the intervening processes which are used in conveying again to the mind what we have heard so clearly remember the "inner car" to some extent from the original impulse, even with the most highly trained and responsive analysts of expression. To us it seems strange that only an air test of one's memory of a certain piece is to have another musician play for him, while he indicates when the player deviates from what the listener believes the correct rendition should be.

Difficult Retain Some Harmonies.

The extraordinary thing is, that the more beautiful the harmony is, the more apt is the pupil to make these errors which reduce things to the commonplace. The more striking the beauty of the harmony, the more care and precision should be taken to impress it on the memory with all its native beauty; otherwise the constant addition of ordinary harmony will surely tend to transform the uncommon chord to its own likeness—and this by the alteration of but a semitone, maybe. It is a thread that holds the beautiful above the commonplace in music; how often it is *impaired*. Yet, although we may vulgarize a theme by a slight change, it is possible, often irresistibly so, to greatly improve the ordinary type of harmony by exactly the same means.

The writer is aware that some may say it is trying to improve on the composer, but short of the great masters and those lesser geniuses who exalted, "Is it not a thought very aptly in music, it may be said, that the composer has not thought of, or proved on the composer? An opportunity may be neglected—for imitation, or canon, may not this be improved? Of course, among those unskilled in musical fantasy, and among those who are not so far toward destroying what little merit remains. Yet I have known cases where the pupil, in making a mistake, has unconsciously heightened the expressive power of a phrase. If teacher and composer are to be derived from a well-trained harmonic memory, they would more generally devote much care to recall a "tune" and less to the retention of the HARMONY also may be correctly recalled, thus at once increasing musical enjoyment and efficiency in the Art.

"We must remember that Bach and Handel were human beings, who like all other mortals, made errors which their editors to-day must not overlook. They wrote enormous quantities of music—it would take a man forty years merely to copy what Bach and Handel wrote."—Robert Franz (quoted by H. T. Finck).

SUGGESTIONS RELATING TO SCALE FINGERING.

BY MADAME A. PUPIN.

The following ingenious exposition of some of the peculiarities of scale fingering by Mme. Pupin is worthy of the reflection and investigation of every teacher and student. The fingering of all scales is really a very simple matter if properly comprehended. Many rules designed to accomplish the same purpose have been devised in the past. In the second book of "Touch and Technique" Dr. Mason gives some excellent rules that have proved of enormous assistance to the writer in teaching. The following tabulation of the present interesting rules devised by Mme. Pupin will be of practical assistance to teachers.

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Dr. Mason calls our attention to the fact that the minor scales are, in the main, fingered like their tonic major scales. That is, C minor like C major, D minor like D major, and so on.

In the article in January ETUDE, entitled "How I Teach the Scales," it was suggested that the shortest, quickest and easiest way to learn anything was to find the rule, the underlying principle. This rule for the formation of the scale having been found, it was seen that the twelve scales were all exactly alike.

There can be found a rule for fingering the scales that will be easy to remember, and that will be the same, or nearly the same for every scale.

A scale has seven notes, consequently the first three fingers are used twice and the fourth finger but once in an octave. So it will only be necessary to remember where the fourth finger falls, and all the other fingers will fall on the right keys. We will find the rule for the right hand first. The first six scales, I, C, G, D, A, E, and B take the fourth finger on the seventh note of the scale.

First Rule.—If you try to remember that the fourth finger falls on B in the scale of C; on F sharp in the scale of G; and so on, you will be making six rules for the six scales; but if you instead remember only so that the fourth finger falls on the seventh of the scale, you will have but one rule for these six scales, and you will soon recognize and become familiar with the intervals.

Second Rule.—The scale of B has its fourth finger on A sharp, and all the scales that follow B will have the fourth finger fall on that key; you may call it A sharp or B flat, but the sixth scale and the six following scales take their fourth finger on that key. So here are only two rules for fingering the twelve scales in the right hand.

The left hand has three rules:

First Rule.—The first five scales and the last one, I, C, G, D, A, E, and B take the fourth finger on the second note of the scale.

Second Rule.—The scales of B, F sharp and C sharp (or you may call them C flat, G flat and D sharp) which make use of the black keys, will take the fourth finger on the key known as F sharp or G flat.

Third Rule.—The three scales A flat, E flat and B flat will begin with the third finger and take the fourth finger on the fourth note of the scale. The student should practice the scales first in one octave, then in two octaves and in three octaves, and separately, until the fingering becomes not only familiar, but also a matter of habit. In playing scales with both hands together, the old way of remembering the fingering was to notice where the thumb was under in one hand, and under which fingers; and in the other hand, which fingers went over the thumb. This required the student to think of four different things in one octave. Generally while he was trying to remember all four, his hand the right hand went astray and vice versa. Could we reduce this to only one thing, in an octave, to think of, it would make the scales quite easy to learn.

See how this will do for a rule. The first five scales, I, C, G, D, A, E and B will have the third fingers of the two hands strike at the same time. If the third fingers do not fall together then you have misplaced the fourth finger.

The next three scales, I, C, B, F sharp and C sharp (or C flat, G flat and D flat), which use all the black keys, will have the thumbs of the two hands strike together on the two white keys of the scale. The scale of F major, which has one black, the thumbs strike together on F and C.

The next scale, A flat, with four black keys, will have the third fingers strike together on the key note; the other two black keys will have the third of one hand strike with the third of the other.

The next scale, B flat, with two black keys, follows the last half of the above rule, except in beginning the scale it will be more convenient to start with the two third fingers.

Students should practice the scales both hands together, in one octave only at first; up and down three or four times. When the rules work out all right without effort, practice them in two octaves, up and down three or four times. Not until these are done easily and easily should they be attempted in three or four octaves. It is not very difficult to learn to play the scales, both hands together, two octaves up and down. They can be done perfectly and with ease. It will require some effort to play them in four or five octaves; but to try at the beginning to play the scales both hands together, up and down four octaves, is a very discouraging task, and no teacher should force such a task on a pupil.

In playing the scales in tenths the student may play the first scale with the fingering of C in the tenths; that is, putting the thumb on E the tenth, then the third fingers will fall at the same time.

The scales of G, D, A and B will have the thumb of one hand turn under at the same time the finger of the other hand goes over. The hands turning at the same time form little scales of four notes and the following:

R. H.: 123 1234
L. H.: 3 4321 3 4321, etc.

The scales of B, F sharp and C sharp (or C flat, G flat and D flat) will have the second fingers of the two hands invariably strike together and the third fingers together. The last scale, F, has the same rule.

The scale of A flat will have the hands turn together.

The scale of E flat will have the fourth finger of the left hand follow the fourth finger of the right in ascending, and vice versa descending.

The scale of B flat will have the thumbs of the two hands strike at the same time.

(With these suggestions the student may like to try to find, unaided, the rules for fingering the scales in sixths.)

In playing scales in tenths begin the right hand on the keynote and play two notes, bringing the left hand keynote in with the third note, as follows:

R. H.: 12312
L. H.: 54321, etc.

In scales in sixths this rule is reversed as follows:

R. H.: 123
L. H.: 54321, etc.

EXPRESSION.

W. D. ARMSTRONG.

While the mathematical and mechanical aspects of music must receive due consideration, still there is a higher aesthetic end to be obtained, namely, expression; which Noah Webster defines as "an act of representing—vividly, a vivid representation of sentiment, feeling."

Musical without this quality may be likened to the rough, natural products of nature, which need the enlivening touch of man to give them shape and make them useful. Hence, it becomes necessary that one passes through the process of education in order to use and present through this medium his own thoughts and the thoughts of others in a clear, logical and concise manner, according to the law governing and controlling the science of the art.

In the first instance, there should be a correct knowledge of the nature and characters of musical notation, which go to make up the structure of music. The Staff, Time and Scale Signatures, Notes, Dots, Rests, Slurs, Ties, Accidentals, Musical Terms and Dynamic Markings.

Natural expression leads us to make a *crecendo* when the notes ascend, and a *diminuendo* when they descend, varying the tone intensity with the length of the figure and the structure of the intervals. There are exceptions to this rule, and we frequently find this system reversed, the third used mainly for effect, and when it occurs is usually considered so. The early writers, contemporaneous with Johann Sebastian Bach, did not indicate the manner in which their compositions were to be played. Tradition has in part preserved for us some of these facts, but in truth they are only memories. Let us take for example the first prelude of the Wohltemperirter Clavier, when one considers the third used mainly for effect, produced by the harpsichord of Bach's time, and its inadequate means of expression, one wonders how there could be much variety in the master's playing. It was a rare privilege extended to the members of the Music Teachers' National Association during its meeting in New York City, to hear this prelude played on one of those old instruments, and to note the marvelous advancement made in this respect as regards tone quality and tone control in our modern grand piano. There being no pedals to the Clavier Harpsichord, each tone could be sustained only so long as the hammer was under the string; and for the dynamic effect had to be produced by the regular activity of the performer; so we see that the means of expression were limited. Yet we are told that Bach, Handel, Haydn, Mozart and Beethoven had no teacher should force such a task on a pupil.

Our grand pianoforte of to-day, with its splendid equipment, gives a wider range to interpretation, and the prelude in C read according to Czerny's annotations becomes a thunder, a peal of thunder, as it passes from PP (Pianissimo) to the FF (Fortissimo) near its close. As the placing of a period, comma or colon in a literary sentence alters its meaning, so in a musical sentence the phrasing has the same effect. Therefore the ability to properly comprehend music, and to give it life and meaning, is the highest function of the performer. All instruments, with the exception of the great choir organs and pedal manuals of the pipe organ (and even these are often made expressive), are capable of being played with expression. Robert Schumann, in his *Young Musicians*, advises them to try to play the organ, and to hear the organ. If it happens that you have to occupy the organist's seat yourself, try your little fingers and be amazed before the omnipotence of music. To improve the expression of the organ upon the organ; there is no instrument which takes such speedy revenge on the impure and the slovenly in composition or in playing as the organ.

To revert again to our prelude in C; let it be played on the great organ only with soft stops, and try force you may to strike the keys easily and with force you cannot increase or decrease the tone, still by judicious phrasing you can make it appear intelligible. It is a fortunate circumstance that our grand cathedral music may be played on full-voiced diapasons without the unceasing pumping up and down of the swell pedal. Many of us have heard eminent organists play the organ with the swell pedal for an hour or five, ten or fifteen minutes, and every instant was full of interest. So Robert Schumann's thought will open a new field of investigation, and the temptation to the temptation of over-sentimentalism or exuberance of feeling which is sometimes labeled expression.

Moschelles is quoted as saying that he could not play the third finger works, first, on account of their technical difficulties, and secondly, because he could not get in sympathy with them. On the other hand, we find a Liszt whose catholicity of taste covered the whole range of music, extending from the stately ecclesiastical Gregorian to the most modern symphonic. This criticism is frequently heard: "Oh, he or she is a technical player without feeling, or they have no technique." Both are desirable and worthy of attention. It is fortunate that one who has them both combined.

It is an acknowledged fact that every profession is overcrowded; but in no profession is there so much "room at the top" as in the musical profession, and here it is especially so. Recently, carefully, wisely and unceasingly to raise his level of music and elevate himself to "the top" will find waiting there for him all the patronage that he can accept. —Everett E. Truette.

The Teacher's Requirements

A symposium giving the opinions of Mr. E. R. Kroeger, Mr. John J. Hattsteadt, Mr. Francis L. York, and Dr. James M. Tracy upon a subject of vital importance to all teachers and students.

Some well-known American teachers have furnished The Etude with their opinions upon what should be the requirements of a teacher. In this country where no credentials other than a somewhat illusory popular reputation and sufficient assurance are required to enable one to establish oneself in a community as a teacher, it is well to have the ideas of experienced men of standing upon this subject. In America we pursue musical policies more like those of Germany rather than those of England. In Germany any one who so elects may teach, but the general musical education of the public acts as a protection against swindlers. The man or woman who has more pretensions than genuine musical training can not long survive the keen musical intelligence of the German music lover. In time he drops into his right niche and only his own endeavors to improve himself and work sincerely and honestly will remove him from that niche.

The title of "Royal Professor" is one that only those who have received the title from the State can legally assume. In the States of Germany, it is as admirable, yet there are many very excellent teachers in Germany who have never sought this distinction. The fact of a certain teacher having graduated from some well-known school also forms a deal to the German public. Yet many other excellent teachers in Germany have never entered any music school and there are thousands of teachers who have graduated from schools in good repute and who are nevertheless very inefficient teachers.

English Credentials.

In England, the degree system and the examination system is so comprehensive, that it would seem that there should be no cause for complaint. From the University to bodies like "The Royal College of Music," "The Royal Academy of Music," the Associated Board of Examiners, and various organizations, the principal purposes of which are to examine students in pianoforte, theory, organ, violin and singing, offer the English music student unexcelled opportunities to secure credentials certifying that he has accomplished certain musical objects. So extensive is this system and so general are the local examinations held in small communities under the direction of central boards of examiners that it would seem that the English people had most adequate protection against fraud. Notwithstanding this, fraud has been so extensive that it has become necessary to publish a book of no mean size exposing many fraudulent teachers and organizations granting degrees. Unfortunately there have been numerous American institutions that have been imposing on the gullible portion of the English public in search of academic distinctions and collegiate millinery. The objectionable feature of the English system from the educational standpoint is that those who seek distinctions have a tendency to prepare for specific examinations leading to those distinctions and to neglect the general education which the distinctions are supposed to imply. England is filled with "Doctors," "Bachelors," "Licentiates," "Fellows," and "Associates" of Music, whose academic standing can not be disputed, but whose accumulation of archaic knowledge is often as useless as a miser's gold.

Many attempts have been made to introduce the degree system into America, but most have failed dismally. Various bodies conducting examinations in music have also arisen, but with the exception of "The American Guild of Organists" few have met with any success. Our country is too vast, too cosmopolitan, too heterogeneous in its territory, races and tastes to make such a scheme as a central examining body seem feasible, much less such a body to be desired. Possibly a national conservatory or college of music under government supervision might accomplish some good in this direction, but the consoling consideration is that such a body would make such an undertaking seem like putting the fish of the sea under legal restraint.

Mr. E. R. Kroeger, the well-known teacher of St. Louis, writes:

"I would state that I hardly think any teacher of the pianoforte qualified sufficiently to teach, who has not satisfactorily completed what can be called the 'Fifth Grade' of study. This would involve to some degree a course which from the beginning would embrace the Etudes of A. Schmitt, Köller (Opus 50 and 60), Duvvernoy (Opus 120), Czerny ('School of Velocity' in particular, and possibly Opus 740 also), Heller (principally Opus 46), Cramer (edited by Bulow), and Clementi's 'Grados ad Parassium,'—the Tausig edition. Bach's Two and Three Part Inventions ought to be included, and as a 'side issue,' the 'Little Preludes.' Certain of the Sonatas of Haydn, Mozart and Beethoven should be known; also the 'Songs without Words' of Mendelssohn and various pieces of Schubert, Schumann and Chopin.

I do not think any of the small pieces of the modern writers to be an absolute necessity, but it is safe to say that the student who takes such a course will be familiar with at least one or two pieces by Liszt, Rubinstein, Grieg, Tchaikovsky, Moszkowski and others. In regard to 'theoretical and historical studies,' there are so many excellent works published on these subjects that it is hard to choose from them.

"The student should have completed a course in harmony under a good instructor, and also have obtained some knowledge of form. Parry's 'Evolution of Music,' Rubinstein, Grieg, Tchaikovsky, Moszkowski and others. In regard to 'theoretical and historical studies,' there are so many excellent works published on these subjects that it is hard to choose from them.

John J. Hattsteadt, President of the "American Conservatory of Music" writes:

"A course of instruction suited to the prospective teacher must be comprehensive, thorough and practical. The ground to be covered must include the following:

- A. The study of piano playing, including memorizing, sight reading and transcription.
- B. Ensemble.
- C. Harmony, Counterpoint, Analysis of Musical Form, Composition.
- D. Pedagogy, Methods of Teaching, with practical application.
- E. History of Music, Musical Aesthetics, Literature, History of Art.

A candidate for teaching ought to be conversant with all the fundamental features of piano playing, such as the major, minor and chromatic scales, and broken chords in all their various forms and motions, all kinds of touch, fingering and phrasing. It is a difficult matter to name the masterworks of piano literature which should form the minimum requirements for a teacher of piano. There are many differences of taste, temperament, physical endowment, etc. However, I will endeavor to make a selection in the following way:

Etudes should be limited to the choicest specimens. Advanced students should have thoroughly mastered selections from Cramer, Cerny Op. 740, Clementi's grand and Chopin's studies.

Among the great composers perhaps the following:

Bach, Preludes and Fugues from the Clavierbook, Selections from French and English Suites; Scarlatti, Paganini and Capriccio; Sonatas in A; Haydn, Variations; Mozart, Fantasia, C minor; Beethoven, Sonatas, Op. 13, Op. 27, No. 2; Op. 31, Op. 53, Op. 57, Rondo in G; Schubert, Impromptu No. 14; Mendelssohn, Rondo Capriccioso; V. Weber, Rondo Brillante or Invitation to the Dance; Schumann, Romance, Novelle in F, Fantasiestücke; Chopin, Valses, Polonaise, No. 26, No. 1, C minor, Nocturnes, Etudes, Op. 10, Op. 25, Op. 39, Op. 45, Op. 54, Op. 60, Soires de Vienne, Rhapsodie; Brahms, Rhapsodies in G minor. Selections from such modern composers as Grieg, Saint-Saens, Raff, Rubinstein, McDowell, Moszkowski, Chaminade, Sgambati, etc.

The training school ought to include in its curriculum everything that pertains to methods of instruction from the most elementary to the most advanced, the subjects being too numerous to name here. The student's theoretical training must be especially adapted for practical application in his piano teaching. Much of the harmony instruction as commonly taught is of little practical value.

The prospective teacher ought to be thoroughly at home in the history of Musical Art. He should not confine his studies to the lives of great composers, the principal operas and oratorios, etc., but should study the various epochs in musical history, the organ and evolution of musical art forms and their influence on and connection with civilization in general. Finally, a teacher of music ought to be a cultured man or woman, at home in literature and current events."

Mr. Francis L. York writes:

The subject is a broad one and one that it is impossible to cover satisfactorily. There are teachers and teachers. If you asked me the same question regarding public school teachers, I should wish to know whether you confine the inquiry to the grade schools, to high schools or expect a 'teacher' to be prepared for University work. While by no means endorsing the popular opinion that a young inexperienced teacher will do for beginners, I am yet of the opinion that from the study of small texts, the Sonatas of Haydn, Mozart and Beethoven should be known; also the 'Songs without Words' of Mendelssohn and various pieces of Schubert, Schumann and Chopin.

The work of most teachers does not extend beyond the fourth or fifth grade. To lead pupils properly up to this point the teacher should be able to play in good tempo the Cramer Studies, Clementi's Grados, Bach's two inventions, the easier Bach Preludes and Fugues, at least 5 Beethoven Sonatas, 4 or 5 Chopin Nocturnes, Preludes and Waltzes or concertos and have good working knowledge of many of the above that he may not be able to play. He should also be acquainted with some work of such modern writers as Grieg, Moszkowski, Paderewski, McDowell, etc., and the better class of salon music.

He should have had at least one year each of Harmony and Musical History. He should have gone at least as far as the 2d year in the high school. He is not supposed to have all the above music ready to play at a minute's notice, but to have been able to play it all at some time during his course of study. He should be a man of unimpeachable moral character, possessed of a natural and self-restraint and especially he should have the ability to impart knowledge to others, without which all the rest is nothing. Such requirements I consider absolutely indispensable. Many other things are desirable such as knowledge of French and German, Acoustics, Counterpoint, etc., but may well be omitted for teachers of the grades mentioned.

Dr. James M. Tracy writes:

Education, contact with musicians, teachers, writers and experience in the general trend of the world, convinces me that abuses creep into every profession and the musical profession is, unfortunately, no exception. Many of the most competent, many uneducated, incompetent persons are in the musical profession who ought not to be there. By their teaching and example they are doing incalculable harm to the cause of music. They hang like millstones around the necks of the competent, thus preventing the accomplishment of a vast amount of good work which would otherwise be possible.

Some method should be devised by which the unworthy, the uneducated can be prevented from gaining admission to the profession of music, where among poorly equipped teachers are taking their toll. Some of them are honest, no doubt, but they fail altogether in the work of preparation for the vocation of teachers.

Among the natural qualifications a teacher should have are the following:

1. A good physique, including all the senses—senses, because music requires them to a much greater extent than any other profession or calling.
2. An inborn love for music, which ought to be manifested early in life.
3. A good English education, including some knowledge of German and French.
4. A good presence.
5. Industry, perseverance, patience.
6. An equitable disposition, and the inborn faculty for imparting knowledge.

These are a few of the indispensable requirements. In addition, some knowledge of human nature is required if one would guide pupils onward in a manner sure to produce the best results. A good physique means a sound body, with all the various functions operating thereto in perfect condition. Deficiency in any of these, to any material degree, cannot readily be adjusted to music.

Again, persons who are not endowed with fine sensibilities; who do not instantly feel, recognize, and appreciate the subtle power of music, and all its most beautiful, varied forms; who do not conscientiously love the art of pure art's sake; who do not enter the field of music because their aspirations and inclinations lead them that way, ought not, under any circumstances, to think of following it as a profession; nor should such people be permitted to occupy any leading position within its sacred circle.

Notwithstanding this severe stricture, there are many occupying influential positions, claiming full rights, privileges and fellowship with true musicians who really have no claim or moral right to do so. They are not there from force of the art, fitness or qualifications earned by study and discipline, but solely for the purposes of getting the loaves and fishes that are supposed to be the "perquisites" of the profession.

When the teaching ranks are filled with so large a number of uneducated, unmusical, ungenial, unappreciative hangers-on, how are the educated members to lift the masses and bring any considerable number of people to a higher standard of musical appreciation? Yet we are expected to accomplish this most wonderful result.

Being in possession of all the faculties enumerated, one is brought to the point where one can seriously begin to think of making music a life study; to follow it as a profession. It is a colossal undertaking, which should not be entered into without due consideration and having secured good working knowledge of many of the above that he may not be able to play. He should also be acquainted with some work of such modern writers as Grieg, Moszkowski, Paderewski, McDowell, etc., and the better class of salon music.

There is no harder or more exacting one; and whoever asserts or thinks to the contrary has no knowledge or true conception of its many difficulties.

Other Requisites.

Further requisites to the successful teacher are: a quick ear, a sharp eye, a warm sympathetic heart, a level head and an active brain. The ear receives all sounds, whether musical or otherwise. It must, then, be keenly, sensitively educated, that it may be absolutely sure in judging, correctly, of all musical effects, however slight. It must be capable of detecting and separating the musical from the unmusical sounds with discriminating exactness, and be able to give intelligent reasons therefor. The eye quickly takes in and comprehends all the musical elements, characters and signs used in musical writing. The heart, the medium of sentiment and love, feels sympathies, appreciates and responds to all that is true and noble, and beautiful in music. An active, well-trained brain is indispensable; for it represents power, the power of the mind, by which our faculties are put in motion, but the brain is not properly educated and disciplined by master minds is incapable of producing beneficial results, even when possessed of all the above faculties, few succeed in teaching any considerable state of perfection.

THE DIFFICULTIES OF THE YOUNG MUSIC TEACHER.

BY FR. NIECKS.

THE young teacher is, as a rule, in the position of one who is thrown into the sea in order that he may learn to swim. In both cases, everything depends upon the strength of the instinct, and the natural vigor, initiative, and resources of the immersed party. The strong and gifted succeed, although at the cost of a terrible waste of energy, but the great mass are either drowned or come out of the trial bedraggled and disoriented. I wish to plead for preparation and assistance; and I plead the more warmly because my own experiences have taught me to sympathize with the fears, anxieties, and struggles of young teachers. Of course, there are also young teachers who have no such troubles, who are content with themselves and their

own wisdom. But, alas! these are not the strong; on the contrary, they are the weakest of the weak. They are those who not only are without knowledge, but ignore even their own ignorance. A young teacher who is not discontented with himself, in fact, thoroughly miserable, is not worth his salt, and never will be. Now, we may go a good deal further, and say that even a teacher of three score and ten who imagines himself a past master and no longer in need of further enlightenment is not one of the elect, but has all his been a pitiful pretense. Now, what I am anxious to make clear is the difficulty of the science and art of teaching, and the rareness of the realization of this fact by would-be teachers. If there were anything like training of music teachers, the ignorance of the teaching of music implies could not flourish as it does now. Examinations can never be a substitute for methodical training, nor in any way an adequate test. Moreover, they are apt to make those who pass them believe that they possess all they require, and need not further bother themselves with the acquisition of more.

But what is a sufficient equipment for a teacher? Of what does such an equipment consist? Perhaps the best way of answering these questions would be to see what a training school for music teachers, if we had one, would have to teach. Thus the difficulties of young teachers without such a training can be shown with statistical accuracy.

Here, then, is the curriculum of a school for the training of music teachers:

Ear-Training.

(1) The foundation class is that of ear-training. It begins the course, and will be continued throughout the course. A practitioner in the art that has to do with auditory perceptions ought to develop the capacities of the ear to the utmost and in every respect—pitch, in rhythm, and in tone color. A mechanical manipulator of keyed instruments without an ear is possible, not a musician, least of all a teacher of music. How can the latter recognize and correct his pupils' faults if he has not a well-trained ear? Needless to say, the student at the training school will certainly at the end of his course of ear-training have something more to show than, let us say, the ability to write to dictation the time and notes of a short diatonic melody in simple time. To show no more would be to have an exhibition of stupidity. The angles in Heaven went, and the inmates of another place shriek with laughter.

(2) Instruction in singing and in playing instruments will be given. The instruction, however, will not be drill, but education—scientific teaching, teaching of the principles of the how and why. It is not enough that the master says to his pupil, do it this way; you must also explain why it should be done in that way, and what are the processes involved in doing it. This principle is arrived at that are applicable not merely to single cases, but to large groups of cases. Of course, the master at such a training school would have to be strictly methodical in the choice of music. He also would have to recommend to the student a great deal of music that was to be read, not practiced. This would serve two purposes—to make the student a sight-reader, and enlarge his acquaintance with the music of the past and of the present, and also the hearing of good music. It goes without saying that ensemble singing and playing would be cultivated. Instruction thus given would prepare the student to become a teacher as well as a performer. The time will come when finger gymnastics away from the instrument will be generally recognized as a time-saving and perfecting means in the development of the mechanical part of playing.

(3) A very important class is that of the elements of music. It ought to be taught by a master who decidedly did not know the subject. And the lecturers chosen for dealing with it were chosen without the consciousness of its importance and very great difficulty. The student must have a knowledge with the widest use of notation, a perfect knowledge of which is an indispensable presupposition of reading and interpreting music—the staff with its notes, signatures, and accidentals, measure, rhythm, and tempo signs, marks and words for singing expression, symbols of ornamentation, etc., etc. Must I add that the things implied as well as the signs have to be taught? The subject is full of problems and mysterious processes of the region where fools rush in and angels fear to tread.

Theoretical Studies.

(4) Another class, or rather group of classes, has to deal with the texture and structure of music. Harmony and Counterpoint are exponents of the texture and form of the structure. Knowledge of these subjects is desirable, not only as a means of instruction, but increases the understanding and the enjoyment of music necessary for performers and teachers, the latter more especially, for without it artistic insight and independence of judgment are impossible. There is nothing more common among the instructors of music than the inability to perform and learn to perform new music without the help of a teacher. It is common not only among amateurs but also among professionals, especially among professional vocalists. The interpreter and teacher of music, then, stand in need of harmony, counterpoint, and form, as well as the composer. Only the former do not require such practical practical dexterity as the latter do. The neglect of form is one of the most lamentable defects in the study of music, and the common failure of seeing the importance of this subject for the reproduction as well as for the productive artist is one of the most curious phenomena in the musical mind.

(5) A very desirable class is that for the teaching of the double-subject of phrasing and the physical side of the subject, that is, the study of rhythm in the widest sense, as shown in form, which latter, in its turn, is largely based on harmony, and to some extent, on counterpoint. The aesthetics of phrasing, especially among professional vocalists, more philosophical nature. It may be urged that the teaching of phrasing and expression is within the province of the master of singing and playing and the conductor of ensemble performances. But after a little consideration everybody will agree that the treatment of the subject as a whole and methodically is highly desirable.

(6) The history of music is another subject of which the average musician knows more than the average will not see the usefulness. Nevertheless it is of great utility. But it is so only if the history is of the right kind, if it is not merely with the dry bones, but also with the life of the music. The history should be a history of styles and of the characters of the great masters, a history of the connections and influence of styles and masters between and upon each other. Thus the student of music knowledge cannot history instill, what stirring interest can it not inspire?

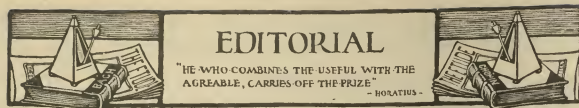
(7) and (8) We come now to the two classes that have to do with the study of the nature of the human mind—in short, with Pedagogy. The subject of one of the two classes is Psychology and Methodology, that is, the science of the nature of the human mind, and the ways of dealing with the human mind in a teaching. The subject of the other class is Musical Literature, classified according to its character and difficulty, and according to its aesthetic and educational value and technical usefulness.

Practical Work.

(9) One thing is still wanting to complete the training of the young teacher, and that is the introduction into the actual work of teaching. For this, then, is required a supply of human material for the students to practice on, and also a supply of good teachers to instruct, counsel, and criticize them in their first attempts in the science and art of teaching. In short, a practicing school is an indispensable adjunct of a training school for music teachers.

In the foregoing I have sketched a school for the training of music teachers, and such schools we ought to have all over the country. But unfortunately we have not. Now, what are would-be music teachers to do in the circumstances? They must try to make up as far as they can for what was neglected in their education. They must try to find substitutes for the systematic training they had, and the good fortune to enjoy. It is, of course, impossible to find a substitute, or a number of substitutes, equal in efficiency to such a training, but it is possible to find partial remedies. Much can be done by self-tuition with the help of books and observation.

What seems to me needful to the teacher is not so much a systematic as a practical acquaintance with the science. He ought to know its problems and practical bearings, have his attention drawn to the processes of the mind, and be led to observe and think. But although



AMERICAN directness and readiness have doubtless been responsible for much of that characteristic jargon known as slang which either enhances or degrades our vernacular, as you choose to look upon the subject. One of the most terse expressions in that interesting auxiliary vocabulary upon which so many of our countrymen rely, is: "Don't talk shop." Try to say this in any other way and see how many words you will need to express your meaning. Musicians are only too prone to "talk shop," "think shop" and "live shop." In almost every gathering the musician at once becomes the vexillary of his art. He adroitly switches the conversation around to some musical topic and reigns tyrannically over the unfortunate listeners. He rarely dares to discuss other subjects, as his concentration upon his life work has been so intense that he has been virtually blind to what this great world has been doing. Now and then we meet the musician who keeps thoroughly alive to questions of the hour. These men make most charming acquaintances. The advanced intellectual drill their musical training has afforded them makes them doubly keen in penetrating political intrigues of the day, judging the value of educational and scientific advances and appreciating aesthetic values in any art movement. "Thinking shop" is a dangerous practice. Any one engaged in music during the entire day should not think of doing musical work in the evenings if it can possibly be avoided. Progress in musical art depends upon the quality of one's work more than the quantity. Except in rare cases, when it is impossible to devote a portion of the day to other pursuits, the musician should eagerly seek relaxation in other directions. Music itself becomes a most excellent relaxation for the business man.

FREDERICK THE GREAT, with his flute, and the present Kaiser of Germany, with his penchant for musical composition, are historic instances of men engaged in affairs of vast moment who have found a relaxation in music. The late Henry O. Havemeyer, notwithstanding the fact that he was a multi-millionaire, is said to have practiced two hours every day upon the violin. The "Sugar King" possessed a fifteen thousand dollar Guarnerius instrument, known as the "King Joseph." Other business men who have found music a relaxation are Secretary Cortesou, who at one time studied in the New England Conservatory, and is said to be a very accomplished performer; Charles Schwab, the steel magnate, and Mr. Pomeroy Burton, the young American editor of the London *Daily Mail* and manager of the most extensive newspaper interests in Europe, owned by Lord Harnsworth. Many other business men of note find in music a kind of solace, fascination and mental exhilaration that they can derive from no other source. In thousands of cases music has doubtless been the safety valve that has averted brain exhaustion and nervous break-downs, which would have meant the end of many a promising business career. Teachers who have business men apply to them for instruction should encourage them in every possible way.

WE feel that very few teachers appreciate the real educational importance of the finely prepared editions of musical works. It is a great injustice to permit a pupil to worry along with a poorly printed, badly fingered and carelessly phrased copy of a piece. All great educational specialists lay much stress upon the value of habit in the preparation of musical compositions for performance. This is one of the most important aids a teacher can have. More time and energy are wasted by pupils through the failure to form correct habits than through any other cause. In learning a piece for concert use great artists often spend months, even years, in determining upon a good fingering, a phrasing leading to ready understanding of the work and an aesthetically desirable treatment of the dynamic characteristics demanded by the composer and the form, melody and harmony of the composition. The really conscientious artist tries hundreds of ways before he determines upon one way. But having once accepted one fingering, one phrasing, one dynamic coloring, he usually goes through a period of practice in which these factors of interpretation are unswervingly observed in every repetition.

This leads to what many might consider a mechanical performance. It places the piece in the domain of what psychologists call the "reflex action." After a time the fingers of the pianist go through the amazing technical and tonal difficulties as if they were automatic. Then the brain of the player, relieved of technical bonds, is able to color the composition in a manner that would have been impossible so long as the intellect was directed toward overcoming technical difficulties. Liszt and Henselt have received much post-mortem criticism for reading books while practicing. Is it not possible that these great philosophers of the keyboard had become convinced of the desirability of such a course through one of those necessary empirical processes of reasoning which precede scientific discoveries? Who modern was psychology waiting in its infancy this method of preparation for public performance was known and practiced by many virtuosos who knew nothing of what we now term a "reflex action."

The work of these masters in determining phrasing, fingering, etc., has been preserved and is being constantly improved. When Isidor Philipp, the celebrated Parisian teacher, edits a new edition of Chopin, he works upon the accumulated revisions and discoveries of hundreds of previous editors, correcting numerous mistakes and making suggestions which modern instruments demand. The music inserted in *THE ETUDE* is all very carefully revised and edited by a corps of able men. We feel that this is a very vital subject, and we have asked

an authority to prepare for us a special article upon the advantage of the finely edited edition over the poorly prepared publications. We feel that our readers may look for this article with great interest.

WHAT a splendid thing is real proficiency! Many teachers of theory in Germany do not deign to use a text-book of any kind. With every pupil they dictate a new harmony. That is, they know the subject so thoroughly that they actually build up a harmony to suit the needs of a particular pupil. One teacher was asked: "Why don't you use the harmony that you dictated to the last pupil?" The reply was: "It would not have been a good harmony for this pupil." The man who can pursue a course of this kind is not only an ideal pedagogue, but has much of the zeal of the religious martyr of the mediæval age. Such a course would not be practicable in America, where the conditions governing our very existence are so different from those in Germany. Johann Sebastian Bach not only composed much of the music he used in teaching his pupils, but was known to compose whole courses to fit the peculiar needs of some individual pupil.

THE nobility of the cause of education is but slightly appreciated if we consider the money return that teachers receive for their services. Our lower orders of politicians, with their eyes blinded in variable seas of ill-gotten wealth, are inclined to look upon education as a necessary evil, reducing their opportunities for graft. Even the most patriotic American citizens often fail to realize that we have an enemy within our gates far more formidable than the combined armadas of Europe. This enemy is the imported ignorance of the most illiterate countries of the world. Every day of the year cargoes of anarchy and unenlightened socialism cross the Atlantic and land upon our free American soil. The immigration from the parts of Europe that sent men and women to lay the foundation of our national greatness has long since dwindled into insignificance. To whom is it given to fight this army of unrest, ignorance and superstition? What are the forces that we array against this frightening foe? Go into the slums of our great cities and watch the battle. The warriors are oftentimes frail little women, who sacrifice the comforts and refinements of pleasant homes for the great mission of education. To equip this army of defense must spend years of preparation and in the end render a service often extremely obnoxious, for a salary incommensurate in every way. Do not these women deserve a position quite as exalted as that held by army officers who are only called upon to fight once in a quarter of a century? The period of preparation is but slightly different, and the death hazard, which confronts the danger of disease, fire, and the terrible strain of overwork, is nearly as great in the case of the teacher as in the case of the army officer. Which army do you revere the most?

Music teachers have their part in the war against this foe. Educational specialists recognize in music a very powerful factor in the control of children in the public schools located in our slums. Music prepares the child for the sterner discipline of the institutions. Teachers who engage in this work should be paid for their services, not as missionaries, but as trained specialists, with salaries much greater than those teachers receive at present. The private teacher extends the work of the public school teachers, and should be remunerated accordingly.

FAVORITISM for some one "pet" pupil is always a bad policy for a teacher to pursue. Many teachers unintentionally take an interest in their bright pupils and permit their dull pupils to go with scant attention. This course is ruinous. The dull pupil really needs more attention than the bright pupil. It is, of course, difficult to discriminate in this way, but the teacher who neglects the dull pupil will soon find his class growing smaller and rarely sees the advisability of continuing instruction. Teaching is a business as well as an art. You owe a certain amount of industry, attention and consideration to all those who contribute to your support. The bright student may seem merited the additional pains you take with him, but you have a business obligation to discharge toward all your pupils, and favoritism for one and neglect of another is a violation of this obligation. There seems to be a subtle business law of compensation which punishes the teacher for his neglect of this kind.

IN selecting a new teacher, the student should beware of the man who makes elaborate promises. Flattery is the net of charlatans. If you visit a teacher astonished by results that in a comparatively short time he can accomplish existence possesses, quickly strap up your music roll and depart. Such a teacher is very likely to be a charlatan. A mere interview affords a teacher no means of determining your persistence, your industry nor your real musical capacity. This can only be authoritatively determined after many lessons. The teacher who does not realize this is either incompetent or inexperienced.

WE are pleased to note that the tendency of present day pianists and piano-students is towards safer behavior while at the keyboard. There is nothing more worthy of contempt than that affectation at the instrument movements as throwing back the head, or dreamful swaying of the body, or gymnastics with the arms. "These things," he said, "may make money and excite the worship of the foolish, but they do not become the real artist and great musician."

LA BELLE VALSE CAPRICE

W. ALETTER

Tempo di Valse M.M. $\text{♩} = 54$

p

rit. e cresc.

mf

accelerando

Piu mosso

f

mf

mf

THE ETUDE

p rit.
 Tempo I
Ped. simile
rit. e cresc.
Ped. simile
a tempo
Ped. simile
accol.
Ped. simil
 Vivo
Fine
 Trio
 Poco piu lento
p rit. e decresc.
rit.
mf espres.

THE ETUDE

rit.
f
rit.
a tempo
f
ff
rit.
D.C.

THE ETUDE
NEGRO MELODY
CHANSON DU PETIT NÈGRE

PAUL WACHS

Allegretto M.M. $\text{♩} = 104$

Secondo

THE ETUDE
NEGRO MELODY
CHANSON DU PETIT NEGRE

PAUL WACHS

Primo

Allegretto. M.M. $\text{♩} = 104$

[illegible]

THE ETUDE

To Mr. Arthur Umpleby

To Mr. Arthur Umpleby

FANFARE MILITAIRE

CARL WILHELM KERN, Op.104

Allegro M.M. $\text{♩} = 152-160$

Allegro M.M. ♩ = 152-160

mf

cres.

Meno mos.

p

f

so

mf

sfz

f

sfz

cres.

basso marcato

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It is written on a grand staff with a single melodic line. The key signature has one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'cresc.', 'mf', 'f', and 'p'. The piece is in 2/4 time and ends with a double bar line.

basso marcato

cresc. *mf* *cresc.*

mf *cresc.* *accel.*

Lento *ff* *p*

MINUET*

from Symphony in E flat

W.A. Mozart

Arr. by J. Schulhoff

M.M. ♩ = 108

All the
a) Instruments Castanets

mf *p* *cresc.*

Tambourine All Cast.

Tamb. Triangle Tamb. Trgl.

Trgl. Cast.

* This piece may be played as a "Children's Symphony" (see article in another department of this issue)

a) The short dashes over the first, second and third beats of the various measures, indicate the exact time in which the respective instruments (Castanets, Tambourine, Triangle, Cymbal; Drum and Bell-chime) are to be struck.

Drum
Cymbals
Tamb.

All Cast. Tamb.

All Cast. Tamb. Trgl. Tamb.

Trgl. Cast. Trgl.

p *pp* *Fine*

Bell-chime
(Triangle in the repeat)

cantando

Cast.

con espressione *ten.* *pp*

Bell-chime and Trgl.

D.C.

b)

VECCHIO MINUETTO

Allegretto moderato M.M. $\text{♩} = 96$

G. SGAMBATI, Op. 18, No. 2

First system of the musical score for 'Vecchio Minuetto'. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time and features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p*, *mf*, *f*, and *poco rit.*. There are also fingerings indicated by numbers 1-5 and some trills marked with 'tr'.

Second system of the musical score for 'Vecchio Minuetto'. It continues the piece with similar musical notation and includes dynamic markings like *p dolce*, *graziosamente*, *f*, *dim.*, *atempo*, *pp*, *sostenuto*, *f*, *p*, and *pp*. The system concludes with a repeat sign and a final cadence.

THE ETUDE



Un poco piu moderato

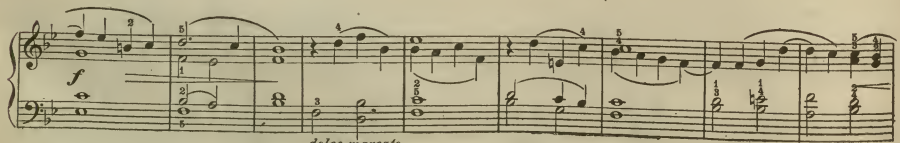
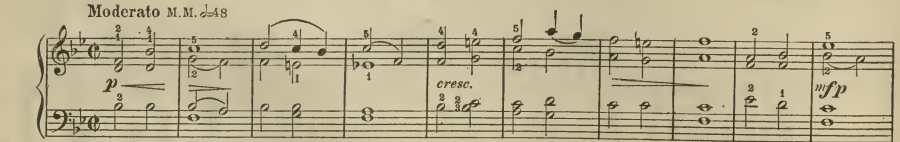


IN CHURCH

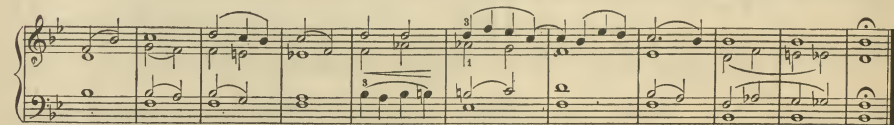
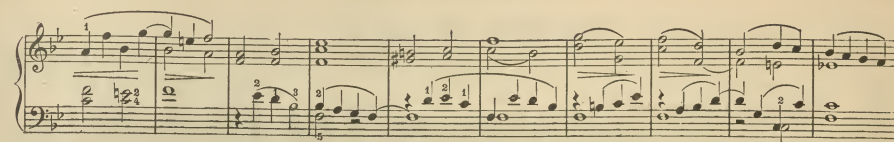
IN DER KIRCHE

CARL REINECKE

Moderato M.M. 248



THE ETUDE

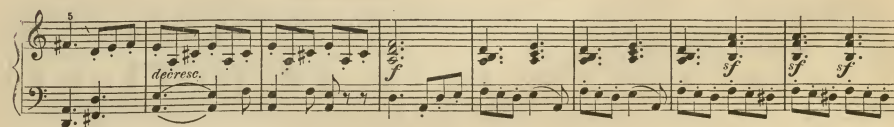
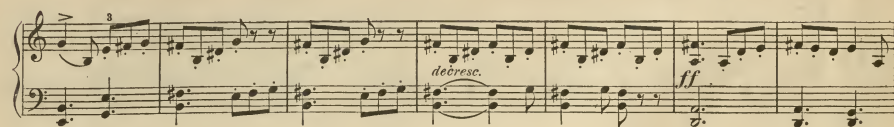
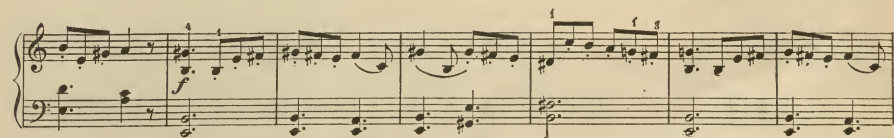


DISCONTENT

MISSMUTH

CARL REINECKE

Presto M.M. 138



THE ETUDE

VALSE NOBLE

Allegro di Valse M. M. $\text{♩} = 72$

CARL BOHM, Op. 327, No 19

ten.
f
ten.
p
2 3 2 1
2 3 2 1 2
poco rit.
p
2 3 2 1 2 3
2 3 2 1 2 3
cresc.
Ped. simile
f
f
f
p
mf
pp
cresc.
rit.
a tempo
mf
2 3 2 1 2 3
2 3 2 1 2 3
2 3 2 1 2 3
2 3 2 1 2 3
Ped. simile
ff
mf dolce

THE ETUDE

f marcato
mf
5 4 3 2 1
4 3 2 1
3 2 1
2 1
a tempo
poco rit.
mf dolce
secco
5 4 3 2 1
4 3 2 1
3 2 1
2 1
f marcato
mf
f
mf
Ped. simile
cresc.
ff
ff
Fine
melodia marcato
p dolce
dim.
2 1 2 1 2 3
2 1 2 1 2 3

mf

dim.

mf

D. S.

To Jas. N. Sanford

THE BARN DANCE

E. L. SANFORD

Allegro moderato M. M. ♩ = 112
The Dance

Andante
Tuning up

mf

mf

Fine

TRIO

mp

sempre staccato

mf

D. S.

a tempo

* From here go back to Trio and play to D. S.; then go back to sign (S) and play to Fine.

PRELUDE IN E \flat
FOR THE ORGAN

EDWARD M. READ

Registration: { Gt. Diap's 8' coup. to
Sw. 8' without Reeds
Ch. Mel. 8' Dul. 8'
Ped. 16' and 8' coup. to Gt.

-Andante M. M. $\text{♩} = 104$

Add Gam. 8' to 0

tempo

15

Ped. coup. off Bour. 16' Fl. 8

8w. 1st time Oboe, St. D. & Trem.
2d time Bour. 16' Quint. 8' Sal. 8

Ch, Dul.8

2

Gt. Lor. Ch. Dep. Fl. or Mel.

* Sw. Vox. H. St. D. & Trem.

l'ed. Bour. 16

call

1

* In Organs without Vox Humana a light Cornopean and St.D. may be used — or Oboe, St.D. Sal. and Vio. 4

THE JOLLY MILLER'S BOY
DER LUSTIGE MÜLLERBURSCHE

GÉZA HORVÁTH, Op. 89, No. 3

Edited by
Preston Ware Orem

Allegretto M.M. $\text{♩} = 116$

fp

leggiere

E

ine

1

THE ETUDE

To Madame Ragna Linné

ELAINE

THE TROUBADOUR'S SONG

J. LEWIS BROWNE

ROSE E. DORMER

By permission of The People's Magazine, New York.

Not slow

1 What says the song of the night-in-gale, Rip-pling o-ver hill and vale. In
 2 What says the vi-o-lets' fra-grant breath? waf-!-ed gent-ly o'er the heath. It
 3 What says the beat-ing of my heart, From whence I ne'er shall let thee part? My

p rit. *f a tempo*

ca-dence soft and low, Now quick Now slow?— It hath but one re-
 brings its mes-sage sweet, And doth re-peat The mu-sic o'er a-
 love so sweet and pure, Shy and de-mure! Oh, do I sigh in

pp rit. *ff*

frain, E-laine, E-laine—
 gain, E—
 vain, E—
 laine, E-laine—
 laine, E-laine—

TWO IRISH SONGS
NEAR THE WELL

Semplice

Words and Music by
AGNES CLUNE QUINLAN

Near the well sat Ma-ry, Towards the well came Pat; Nei-ther spoke and nei-ther look'd, Now
 Towards the well went Ma-ry, Af-ter her went Pat; "May I help you, dear?" says he; "Oh,

THE ETUDE

what think you of that? "Ah" said Ma-ry, "Ah" said Pat, "If on-ly things would
 sir, I'd ra-ther not" "Ah" said Ma-ry, "Ah" said Pat, "If on-ly you would

hap-pen just our way, our way." knot? "What knot?" says Ma-ry, Says Pat "The marriage knot?"
 say me yea, I'd tie that

ONE LITTLE BUNCH OF HEATHER

Con espres.

Words and Music by
AGNES CLUNE QUINLAN

One lit-tle bunch of heath-er, Pluck'd on a hill one day, When we were both to-

geth-er, When we were both at play— Now we're no long-er to-geth-er.

Life is no long-er gay. Yet that bunch of heath-er Is with me all the day.

THE ETUDE

To LOU. and GEORGE

THE SHADOWS OF THE EVENING HOURS

DUET for CONTRALTO and BARITONE

C. S. BRIGGS

ADELAIDE PROCTOR

Andante

p CONTRALTO SOLO

The shad-ows of the

eve-ning hours Fall from the dark-ning sky — Up - on the fra-grance of the flowers, The

dews of eve - ning lie — Be fore Thy throne, oh Lord of Heaven We kneel at close of

day — Look on Thy chil-dren from on high, And hear us, Fa - ther, while we pray.

cres. *f* *dim.* *ritard* *pp*

cres. *f* *dim.* *ritard* *pp*

cres. *Colla voce* *pp*

THE ETUDE

p The

Slow-ly the rays of day-light fade, So fade with - in our hearts, —

hopes of earth - ly love and joy That one by one de - part — They one by

one de - part Let peace up - on our souls de - scend Calm and sub-due our

woes — Through the long day we suf - fer Lord, Oh bring us sweet re - pose.

con passione *ff* *pp*

ON GUARD MARCH

VIOLIN and PIANO*

J. F. ZIMMERMANN

Marziale M.M. = 120

VIOLIN

PIANO

* This number may also be played as a four-hand piano piece; the Primo performer playing the Violin part in octaves (an octave higher, where necessary); the Secondo performer playing the Piano part as written.



VOCAL DEPARTMENT

Editor for this Month, Mme. Lena Doria Devine
Editor for May, Mr. John Dennis Mehan

FRANCESCO LAMPERTI AND HIS METHODS.

BY LENA DORIA DEVINE.

THE name of Francesco Lamperti stands as a connecting link between the old Italian school of the eighteenth century and what good there still remains in vocal art to-day.

The world of music cannot too highly honor the memory of this man. Through him the traditions of the golden age of song have come down to us unaltered and unblurred. They came to him from the last great disciples of that school and he has handed them down to us, enriched by fifty years of experience and a record of achievement in teaching seldom, if ever, equaled.

Francesco Lamperti was born at Savona, Italy, in 1813. At the age of seven he was placed in the Milan Conservatory, where he received instruction under Sommaruga, D'Appiano and Pietra Roy. At the age of seventeen he was appointed organist at one of the cathedrals in Milan. A few years later we find him associated with Masini in the direction of the Teatro Filodrammatico. He directed the orchestra and coached many of the singers privately. One of his first pronounced successes was the bringing out of "La Tiberini" at the Filodrammatico. When later he resigned from the directorship he was succeeded by his friend Verdi, who was glad to get the place, although the salary was only \$1.00 for each performance.

In 1850 the Milan Conservatory prevailed upon Lamperti to join its faculty, and through him that institution soon became famous. After twenty-five years of service he retired on a pension, but continued teaching until very shortly before his death in 1892.

The friendship and constant association during early life with such singers as Rubini, Pasta, Creccolini, Velluti, and with the great composers of his day, Rossini, Bellini, Donizetti and Verdi, had given him the opportunity to acquire a profound knowledge of the principles of the great school of singing of which they were the illustrious representatives. Equipped with this knowledge, and endowed by nature with the keenest musical perception for tone quality, with unlimited patience and energy, and, above all, with passionate love for his art, he became the greatest of all teachers, in spite of the fact that he was not himself a singer.

Lamperti's Teaching Methods.

Lamperti's favorite way of teaching was in classes of three or four; that is, each pupil taking his or her lesson separately, but in presence of the others. This is the way the old masters taught, and the advantages of such a system are self-evident. Not only is the pupil's perception of the ideal tone quality sharpened by hearing the faults of others constantly corrected, but it accustoms one to sing before others, and when the time comes to sing in public, there will be less self-consciousness. Lamperti was not gentle in his ways

nor given to flattering comments. The greater the possibilities he saw in a pupil the more exacting he was, the more he worked with might and main, letting nothing faulty escape, wrestling with such a voice from day to day, never ceasing to find some imperfection. Not but what occasionally the exacting critic would turn enthusiastic listener. I have seen the maestro completely overcome by some well-rendered phrase; he would turn his head, his face glowing with admiration, to those present and exclaim: "Did you hear that? What a tone!" The next moment he might storm like a fury and call the subject of his burst of enthusiasm "stupid" or a "goose." There was no chance for the most talented to suffer long from excessive self-satisfaction. He had the disregard for personalities of most great men; to him the voice was everything; outside of that he had no interest in his pupils.

FRANCESCO LAMPERTI.

The writer had the privilege of living under the roof of the Lamperti family for three years, being during that time almost daily a student and listener of the maestro's studio. She claims, therefore, that she speaks with some authority as to the things that Lamperti stood for. First of all he stood for purity of tone, and for never sacrificing quality for quantity.

Lamperti's Art Tenets.

He stood for never exacting of the vocal organ more than it can do with ease. He stood for no compromise with the apparent demands of modern declamatory music, and the demand for more rapid progress in the study of the art.

It was the fruitless effort at such a compromise that led his contemporaries, and that continues to lead some of our contemporaries, into a labyrinth of errors. He believed that if modern music demands that tonal beauty shall become a secondary consideration, that it makes of singing a hybrid, inconsistent, degenerate art, and that the sooner we come down to plain speech the better.

This in a general way was Lamperti's creed. I will not go into a detailed exposition of his method. During his half century of teaching Lamperti turned out more than fifty successful artists of the first rank, among them Albani, Campanini, Alory, Gallasi, Gayarre, Van Zandt, Thurstby, Sembrich, Sims Reeves and others well known in this country as well as in Europe.

The studies, solfeggios, and cadenzas which Lamperti wrote show that he might easily have won distinction as a composer. In his earlier years, before teaching engrossed his attention completely, he had planned several operas and had written much of the music. Unfortunately they were never completed. He has also written several treatises on the art of singing which have been translated and published in English.

ESSENTIAL FACTS IN VOICE STUDY.

BY LENA DORIA DEVINE.

THE study of singing should be pursued more universally than it is to-day. While it is true that certain natural endowments are essential for the career of a singer it is also a fact that there are few people so lacking in musical instinct that they could not profitably devote some time to the study of singing. The writer seldom finds a voice so unmanageable that it cannot be trained sufficiently to afford pleasure to its possessor and friends. Even when the result in this respect is doubtful, the material improvement of the speaking voice is a certain reward in every case. The natural endowments required to justify study need only be of the most ordinary kind. The right method of training will often do wonders in supplying any deficiency such as limited range, disagreeable quality or lack of power.

The writer has moreover frequently met with instances where everything seemed to be lacking to justify serious study but where the voice responded so quickly to the guided effort at right production that to the surprise of everyone it became evident that the student had every reason to aspire to a professional career. One should therefore, always be guarded in giving an opinion until any latent possibilities have been brought out by voice-building studies.

At What Age is it Best to Begin?

The writer is of the opinion that it is impossible to begin the study of singing too early. When the proper method is used and study is confined to pure breathing exercises, scales and simple airs no possible harm can result to the most delicate child. On the contrary, it would be in a great many cases better than medicine in children inheriting weak lungs. The prevalence of so many vicious methods and false notions in voice culture is no doubt responsible for the widespread belief that it is improper to begin training the voice till a boy or girl has arrived at least at the age of sixteen or seventeen. I believe that a method which would hurt the vocal organs of a child of five is not fit for an adult of thirty-five. On the other hand, I do not think that anyone is too old to be able to materially improve their singing by the acquirement of a good method. Those who contemplate a public career should begin before they have reached twenty-five.

Laying the Foundation.

However extraordinary a voice may be and however talented its possessor, study is necessary to make the vocal

instrument responsive, accurate and smooth like a well oiled, perfect piece of machinery. It would be impossible to say too much on this point or to remind the pupil too often of the fact that time spent in the purely technical study of voice placing is time gained in the end. After control of the instrument is acquired it is a comparatively easy matter to get a repertoire. In every art there are certain technical difficulties to be mastered before meritorious work can be accomplished.

Pupils often think that any teacher will do to begin with, and that later they can "improve" under a distinguished teacher. This is a serious mistake. You need the very best teacher you can find to begin with, to help you lay a solid foundation, to start you on the right track. A bad beginning may ruin your chances or may at least put you back several years. The choice of a teacher should be a matter of serious consideration. A good teacher will not only launch a naturally phenomenal singer into a successful career, but will also be able to develop good voices out of mediocre material. This is the test of method.

Results alone should be the criterion of a teacher's standing. The fact that a teacher has been a great singer in his or her youth, or the fact that he can talk and write logically and lucidly on the art of singing is all of no consequence whatever. The art of teaching singing requires endowments distinct and apart from that of a singer or a scribe.

To find a good teacher is often a difficult task because great reputation is not always founded on great merit. There is no other art or profession in which, as in teaching singing, it is at times possible to gain fame by climbing through a chain of fortunate circumstances.

Chance Reputations.

Let a teacher at the beginning of his or her career have the good fortune to get hold of a student possessed of phenomenal vocal gifts, one with the exquisite instrument of a Melba and her reputation is made. This you will say may happen once in a lifetime but the truth about such a teacher will sooner or later become known. No, not necessarily because this is indeed a case where "success makes success." This teacher with this undeserved greatness thrust upon her is henceforth eagerly sought by multitudes of would-be pupils. The teacher is in a position to pick and choose the best talent from far and near and to keep placing before the public from time to time artists who succeed by virtue of their native talent, yet often in spite of really poor instruction. But it all goes to the credit of the fortunate teacher. The fact that this same teacher is really incapable or does not take the pains to make the most of less gifted material is not taken into account. This phase of the subject of choosing a teacher is a very serious one for a student to consider and one that has not been called to his attention very often.

Investigate for Yourself.

The writer knows of no better way out of the difficulty than to try many teachers and make comparisons. When you find the right one you will know it. Satisfying to the feeling of complete confidence in the teacher and absolute certainty of being on the right track is necessary before a student can give to his work his best efforts. The teacher must be able to show before the pupil an ideal of technical perfection and keep it before her constantly. The pupil must be conscious of knowing what he is trying to attain, otherwise there is no

progress. The aimless singing of numberless pages of scales and exercises is not voice culture.

No Practice at Home for Beginners.

At the very beginning teachers often make the mistake of urging pupils to practice diligently at home between lessons. Now the training of the vocal mechanism is such a delicate piece of work and the natural inclination of most pupils to do precisely the wrong thing in attacking a tone and in breathing is so strong that in practicing by himself the pupil unconsciously falls back into his old habits. When he comes for the next lesson he comes without having made any progress or, what is worse, with wrong inclinations still more firmly rooted. The writer seldom fails to detect the culprit who contrary to advice has practiced between lessons. The sensible way to study is to take daily lessons at least long enough till through constant repetition, constant correction by the teacher the pupil knows and feels when he is producing the voice right and when wrong. *Practicing vocal culture at home and complete discrimination is worse than useless.* There are plenty of things a beginner can do at home to advance in the art without using his voice. In the first place he can practice breathing exercises that will help to strengthen the breathing apparatus and some time each day can be devoted to calisthenics. *It is presumed that everyone studying singing seriously has some knowledge of piano playing and this part of the education can be profitably improved at this time.* Then it is desirable for a singer to have some knowledge of Italian, French and German. Furthermore, refined tastes and aesthetic sensibilities can be awakened and developed by study of good literature. When in due time the pupil is ready to use his voice at home she should not practice more than ten or fifteen minutes at a time and should remember to work for quality of tone and not for quantity.

Importance of Technical Studies.

Another frequent and serious error is that of taking up "repertoire" too soon. Before passing to the study of interpretation the singer ought to have the fundamental requirements of good singing, breath control and accurate attack so well mastered that they do not require mental effort, they must become habitual, second nature to her. Although the ultimate object of study is to be able to give expression to emotions, the longer the student is made to confine herself to mere technical study the better, the more control she will acquire over her vocal organs and the greater the power of expression she will ultimately possess. The following paragraph was written in reference to the art of writing: It applies so well to the art of singing that I quote it here:

"There is great danger in allowing the emotions to be aroused while training which is merely technical in character. Awaken in the pupil all interest in technical perfection which is possible. To excite his emotional interest in subject or sentiment is dangerous and obstructs progress in the cultivation of skill in form and technique. Technical facility is gained by work, not in itself inspiring, but done with the most patient exactness for the sake of the power it gives."—*Aria Bates.*

Italian Arias.

To the practical carrying out of this idea—that all technical difficulties should be completely mastered before attempting interpretation—I deem the study of the Italian arias a most useful expedient. They contain all the technical

difficulties to be met with in any piece of music, and the Italian language, on account of its abundance in pure vowels, is conducive to the development of pure tone. For the reason held forth in this paragraph just quoted, it is no disadvantage if the student is to concentrate what he is singing about at this stage of his training. Public taste may condemn the florid arias of the old Italian school, but in concert halls in vocal studio they will always remain the crucial test of good voice use. Whoever masters them will have the power, range, flexibility necessary to sing any of the arias, it is very simple. It is the application of it that puts to the test the ability and patience of the teacher and the fitness of the pupil. I believe that much of our modern teaching lacks the understanding of the possibilities of the faithful application of this principle. Too much has been said about breathing in a vague indefinite sort of a way. Much that has been said on the subject is mere repetition of half-truths, an incomplete echo of what the old masters said. Yes, breathing is of prime importance, but it is only one segment of the singer's art; the other segment is tone attack and legato. The complete and perfect arch we call voice placement upon the breath.

Florio Music Not a Thing of the Past.

Nor are these cadenzas and passages of agility to be looked upon as necessarily forever banished from the sphere of modern music. I heartily endorse the opinion that "musical decoration in song forms of cadences or passages of agility adds much to the meaning of the music in which it is judiciously introduced, and is as reasonable and as consonant with the canons of art as architectural decoration." I also note that the same florid arias continue to arouse the most earnest enthusiasm when sung by such artists as Sembrich or Melba. I venture to say that those who have been heretofore told to use the voice so that they can do justice to these arias will continue to find appreciative audiences. The manner in which the voice is used to achieve here and in London recently proves that the public is still eager for the "Bel Canto" and "Coloratura" singing. While it is true that everyone who studies singing must master a Part, it is equally true that all who will study a good method long enough can be made to sing well. There is no excuse for bad singing. It is difficult to say what is the real cause of the present scarcity of good singing. Is it because the teachers cannot get pupils who will study long enough, or is it that pupils cannot and teachers competent to teach before them a high conception of the art and inspire them to study properly?

WHAT IS VOICE PLACING?

LENA DORIA DEVINE.

It seems to me that many students misunderstand what is meant by voice placing. They seem to think that to place the voice means to throw the tone down into the chest, to the bridge of the nose, the front of the mouth or the top of the head. The word placing, in singing each tone must be separate and has led to such misconceptions. For lack of a more accurate nomenclature we are obliged in singing to use the word *placement* to represent actual phenomena but not the suggestions to the mind by subjective sensations.

I can assure the perplexed vocal student that the placement and in fact the whole subject of correct voice cultivation is a much simpler process than he would be led to believe by a series of our modern literature upon the subject. The placing of the voice, the pros and cons about the various phases of this subject are proof of the fact that but few understand the

basic principle as it was taught by Lamperti and the great masters before him, since the time of Porpora and Bernacchi. This fundamental idea is: Training of the singing voice consists in educating the vocal organ to respond to will, to tone conception and to breath release with absolute spontaneity and without conscious or visible effort. Everything else, registers, resonance, tone location, articulation, etc., is secondary and self-adjusting when the basic condition is right.

I think that any one can grasp the meaning of this definition. Like all great truths, it is very simple. It is the application of it that puts to the test the ability and patience of the teacher and the fitness of the pupil. I believe that much of our modern teaching lacks the understanding of the possibilities of the faithful application of this principle. Too much has been said about breathing in a vague indefinite sort of a way. Much that has been said on the subject is mere repetition of half-truths, an incomplete echo of what the old masters said. Yes, breathing is of prime importance, but it is only one segment of the singer's art; the other segment is tone attack and legato. The complete and perfect arch we call voice placement upon the breath.

To define and describe vocal processes is exceedingly difficult on account of the lack of an accepted nomenclature. If your description is expressed in terms of actual physiological processes you are accused of taking an inartistic point of view that is of no real value to the pupil. If, on the other hand, you speak in terms of the subjective sensation, the sense of impressions on the hearer your language is condemned as being intelligible only to yourself and the narrow circle of the initiated.

The "voice placing" analysed involves three things: breath control, adjustment of the instrument, adjustment of the resonators. The "placing" of the voice therefore is accomplished: *First*—by the study of the proper taking, retaining, and perfectly controlled release of breath.

Second—By the study of a clean-cut, *induced* attack and legato. I use the word induced purposely and significantly. To induce means to lead on by persuasion and not by force. The acquisition of this clean-cut, induced attack is the missing link in modern voice culture. The untrained singer has no breath to escape before the tone begins. Some teachers and singers, on the other hand, force the attack; they compel the tone to start with the beginning of expiration, by, as Garcia expressed it, a slight cough, that is by the so-called stroke of the glottis, which is nothing more than a perforce short-cut method. The tone should begin neither with a particle of breath escaping before it, nor with any impulse, it must start out of repose and in singing each tone must be separate and perfect by itself and yet join to its neighbor like pearls on a string; no escape of breath between; that is what is meant by legato.

Third—By acquiring such freedom about the throat in tone production that the resonating cavities can spontaneously and automatically adjust themselves to each tone. The acquisition of this freedom depends entirely on the breath control and the induced adjustment of the instrument just spoken of.

Within the resonance chambers of the voice each tone has its focus of vibration, but it is a most pernicious modern fallacy to suppose that voice placing begins by assuming the right

focus to be in a certain place and to send the voice there. It begins with producing first the fundamental conditions necessary for good singing; these conditions relate to breath control and development of internal laryngeal adjustments by study of precise attack, steady tone and legato. When these conditions have made it possible to sustain the voice on the breath, and not until then should the consciousness of the resonance focus be allowed to play a leading part in voice development and control of tone quality. What I mean to imply, is that it is more important to learn to sing on the breath than it is to develop a resonance focus. The latter is often called a forward tone; that during the tone building stage of training all the attention should be directed to breath control, attack, legato and steadiness of tone.

Importance of Study on "Ah."

I have compared breath control and attack to the two segments of the arch upon which the whole art of singing is built. In the building of this arch the pure Italian "ah" is used as a keystone. The fundamental work of voice training is to teach the student to sing the "ah" on the breath, to keep it open relaxed position of the throat, a position that allows unhampered vocal adjustment within the larynx and favors breath control and legato. The arch is formed in the back part of the throat. The hold back on the breath is best acquired when practicing on "ah." The quality of the "ah" sound is to the teacher a sensitive index as to the pupil a reliable guide to right position and production. The slightest change in the quality of this vowel indicates that the singer is losing his position. To sum up what I have tried to set forth in these remarks I would say:

1. The term voice placing is misleading and it might be well to strike it from our vocabulary.
2. In the final analysis voice "placing" is not so much a placing or locating of tone as it is a development of the controlling power and of the adjustments of the vocal instrument.
3. The whole subject is much simpler than modern theories would make it appear, but the application of the principle calls for exceptional talents on the part of the teacher and perseverance on part of the pupil.

Teaching singing is an art at least as great as the art of singing itself; in fact, there are more teachers who are great teachers than there are great singers. The wonderful results of great teachers have been produced not alone by virtue of great tone perception and musicianship, but by hard, conscientious work, an ever-watchful eye, a never relaxing exactitude, and the infinite patience of creative genius.

VALUABLE HINTS ON BREATH CONTROL.

MRS. JULIE ROSEWALD.

"If you take but a little more breath than can become tone by combined second, third and fourth tones, it escapes into the mouth and produces the subtle thing, called tone, away from the resonance chambers in the rear of the mouth, where nature would do its work of tone building. If you permit it to escape, it will reach your voice, when you sing in the valley. You send out the initial, unfinished tone, covered by breath, and, loo, loo, paa, eaa, faa, and downward scales with initial aspirate, hoo, hoh,

breath. This you can only do, if you have so much and no more to hold.

"Do not try to make big tones at first, nor at all, for that matter, until you are a well-trained singer, for noise does not travel, while even a small tone, perfectly free from 'breathiness,' can be heard in a large hall. Of course, throat must be free from tension, which proper condition is achieved much more easily when the lungs are not crowded.

"Much is said about the practice of exhaling through a small tube. Why not inhale likewise slowly? Make a small aperture of your lips and sip breath, first with the voice of such suction, till you are conscious of the easy filling of your lungs. Then repeat the action without noise, do not make the breath enter, but permit it to do so. One does not sip with the collar-bone, the chest and other parts of one's anatomy, which should remain passive. So why confuse the beginner with so many 'don'ts,' instead of pinning his thoughts on 'do'?

Absolute quiet of the diaphragm and a strong will prevail, the escape of the breath thus taken. Put a lock, a stopcock (imaginary), into the rear of your mouth and let no breath pass it—all of it must become vitalized tone. Place mentally a leaden weight on your breath and keep it down—not by muscular pressure, but by will power and by the power of repose! If you once understand that concentrated, imprisoned breath makes tone beautiful, you will gain much and all else will be easy sailing, after you have mastered breath economy."

VOICE-TRAINING IN ELEMENTARY SCHOOLS.

Is an address before a recent Tonic Sox convention in London, Mr. Maskell Hardy, of that city, severely criticized the public school teachers for impractical methods in voice-training. He said in part:

"Teachers should note that good tone is clear, as opposed to breathy or woolly tone; mellow *versus* nasal, strident, and harsh tone; sweet and agreeable *versus* coarse, shouting and unbecoming tone; tone produced well forward in the mouth compared with guttural or throaty tone; easily sustained tone v. tone produced with effort; tuneful v. flat; resonant and voluminous tone v. thin and reedy or dull and muffled tone. There must be correct habits of breathing, i. e., rib and diaphragm movement with prevention of raising of the shoulders. The children might stand with hands on hips, press the breath down to the loins, take breath while the teacher's hand was raised, sing koo softly; inhale, hold the breath, while the teacher held it back; in fact, while singing seem to 'drink in the breath.' Registers must be considered, for the thick or chest register was almost habitually forced in the use of large class in school, as opposed to individual teaching, the whole class might practice carrying down the thin register from high tones. In two-part singing the lower part would be anxious to excel, and the teacher, hearing them with difficulty, would be liable to allow forcing. Real alto children are rare, and adult alto parts, instead of being treble parts, can be treble. Bad attack must be watched by checking slurring, and 'wooliness' by preventing the breath being heard above the sound or hissing through it. The word 'breath' is apt to be used injudiciously of the vowel *a*, and it might be brought forward with Behnke's exercise, koo-oh-u(r)-aa, or Randegger's smartly-produced consonants poo, too, koo, paa, eaa, faa, and downward scales with initial aspirate, hoo, hoh,

hur, has. Resonance, fulness, and brilliancy of tone are reinforced by keeping the chest expanded, and making the mouth cavity as large as possible. To keep the soft-palate raised, imagine a yawn. Smooth, flowing, sonorous, not staccato, should be chosen."

THE USEFULNESS OF YAWNING.

"According to Dr. Naegeli of the University of Laetich, yawning brings all the respiratory muscles of the chest and throat into action and is therefore the best and most natural means of strengthening them. He advises everybody to yawn as deeply as possible, with arms outstretched, in order to change completely the air in the lungs and stimulate respiration. In many cases he has found the practice to relieve the difficulty in swallowing and disturbance of the sense of hearing that accompany catarrh of the throat. The patient is induced to yawn through suggestion of Laetich, yawning brings all the muscles of the chest and throat into exercise in deep breathing. Each treatment consists of from six to eight yawns, each followed by the operation of swallowing.

"The method is recommended for the cultivation of the speaking as well as the singing voice and for the prevention and alleviation of various diseases of the throat. It gives astonishing relief in catarrh of the throat and suggests new possibilities in the treatment of enlarged tonsils."—*Scientific American.*

BYRD ON MUSIC.

"The moral obligation of learning music is most clearly set forth by Byrd, in his collection of Psalms and Sonnets, 1578:

- 1st. 'It is a knowledge easily taught, and quickly learned, where there is a good master and an apt scholar.'
- 2nd. 'The exercise of singing is delightful to nature, and good to preserve the health of man.'
- 3rd. 'It doth strengthen all parts of the breast, and doth open the pipes.'
- 4th. 'This is a singular good remedy for a stuttering and stammering in the speech.'
- 5th. 'It is the best means to procure a perfect pronunciation, and to make a good orator.'
- 6th. 'It is the only way to know where nature hath bestowed a good voice; * * * and in many that the excellent gift is lost, because they want art to express nature.'
- 7th. 'There is not any music of instruments whatsoever, comparable to that which is made of the voices of men; which the voice and good singing is well sorted and ordered.'
- 8th. 'The better the voice is the merrier it is to honour and serve God therewith; and the voice of man is chiefly to be employed to that end.'

"Teachers should note that good tone is clear, as opposed to breathy or woolly tone; mellow *versus* nasal, strident, and harsh tone; sweet and agreeable *versus* coarse, shouting and unbecoming tone; tone produced well forward in the mouth compared with guttural or throaty tone; easily sustained tone v. tone produced with effort; tuneful v. flat; resonant and voluminous tone v. thin and reedy or dull and muffled tone. There must be correct habits of breathing, i. e., rib and diaphragm movement with prevention of raising of the shoulders. The children might stand with hands on hips, press the breath down to the loins, take breath while the teacher's hand was raised, sing koo softly; inhale, hold the breath, while the teacher held it back; in fact, while singing seem to 'drink in the breath.' Registers must be considered, for the thick or chest register was almost habitually forced in the use of large class in school, as opposed to individual teaching, the whole class might practice carrying down the thin register from high tones. In two-part singing the lower part would be anxious to excel, and the teacher, hearing them with difficulty, would be liable to allow forcing. Real alto children are rare, and adult alto parts, instead of being treble parts, can be treble. Bad attack must be watched by checking slurring, and 'wooliness' by preventing the breath being heard above the sound or hissing through it. The word 'breath' is apt to be used injudiciously of the vowel *a*, and it might be brought forward with Behnke's exercise, koo-oh-u(r)-aa, or Randegger's smartly-produced consonants poo, too, koo, paa, eaa, faa, and downward scales with initial aspirate, hoo, hoh,

"The better the voice is the merrier it is to honour and serve God therewith; and the voice of man is chiefly to be employed to that end."

QUESTIONS AND ANSWERS.

Q. 1. What is the best position in singing? A. It is better to advance one foot, letting the weight of the body rest chiefly upon the forward foot, or to rest on the balls of both feet equally.

Q. 2. The singer should assume an attitude of ease, not of military attention. One foot is advanced with the weight of the body resting on that side. The head and upper part of the body should incline forward very slightly.

Q. 3. It is well to suggest a yawn to give an idea of singing form.

A. Yes it is often very useful to suggest to a pupil to feel as though he were going to yawn at the moment he is singing. It gives an open position of the throat while at the same time it assists in holding back the breath.

Musical Club Activities

By MRS. JOHN A. OLIVER
(Press Secretary, National Federation of Musical Clubs)

AN INTERESTING CLUB CONTEST.

No more interminable day for a profitable educational contest has come to THE ETUDE than the following. It happens only too frequently that many women find marriage a divorce from their musical life. This is rarely necessary, and this contest, which tends to promote a continuance of musical endeavor among married ladies, is a plan that might be adopted with success by many other clubs having matrons among their members.

The Chamaine Club, of Jackson, Mississippi, has arranged with the managers of the Mississippi Chautauque Association for a Matrons' Musical Contest during the session of the next Assembly, which will be held at Crystal Springs in July of this year.

This contest is open to any married woman in the State. Two prizes will be awarded, one for piano and one for voice. Piano contestants will give two numbers of different grades to be selected by a committee, each contestant playing the same numbers. Vocalists will select their own numbers. No sight reading will be expected. Those who will enter this contest are requested to notify the Chairman of the undersigned Committee, who will furnish further details of the plan.

A NONSENSE PROGRAM FOR MUSICAL CLUBS.

PERHAPS we musicians all take ourselves too seriously. There is a brighter side to music which many of us neglect.

The Cecilia Club of Freshhold, New Jersey, recently gave an interesting and entertaining program. The regular routine was not adhered to and the monotony of set style was done away with. The meeting was given a "Nonsense Program." The quotation which served as a keynote for the meeting was "A little nonsense now and then is relished by the best of men." The program was opened with the carnival music of Kaun. Songs from the "Mikado" were given by "Three Little Maids from School" in Japanese costume. Several musical anecdotes were read. Selections were then given illustrating humor in music, as well as songs with humorous verses. The subject of the next meeting was comparative music.

A PHILANTHROPIC MUSICAL CLUB.

In every club in the National Federation of Musical Clubs would follow the example of the National President Club—The St. Cecilia Society of Grand Rapids, Michigan—great pleasure and much benefit would be felt throughout the land. This energetic, great-minded club has as a branch of its work a Philanthropic Committee, who visit the work shops and the poor, and arrange for concerts to be given by the club. A recent work of this nature was the musical program given at the Standard Shirtwaist Factory, and a similar one given the following week at the Johnson Cigar Factory.

These programs are greatly appreciated by the people for whom they are given, and the refining influence of music for the masses would be felt over the land if each and every club in

the Federation would do even a small part of this philanthropic work.

In many towns there are no factories, but "The poor we have always with us," and none but the heart bowed down in poverty and sorrow can know the music of sorrow. Many a talented child, buried in the poor little girl or boy of the street, for lack of ability to express itself. A few free lessons will not take much time, and may do worlds of good to the musical soul.

Let there be more philanthropic work among the federated clubs.

JUNIOR MUSICAL CLUBS.

The Etude takes a great interest in junior musical clubs and is always glad to hear of their progress. The great number of those who have sent news bearing upon their club work makes it necessary for us to print only the names of the clubs corresponding with us. If any teacher or club president evolves a new idea which is thought to be of value to other clubs we would like to learn of it, and, with space permits, give due publicity to the plan. It may be in the form of a new course of study, a new game, a new form of musical drill.

We have recently heard of the excellent work being done by the "Cecilians" (Frank, Ga.); the "Elijah Music Study Club," the "Progressive Music Club," the "Burrows Etude Music Club," the "Port Arthur Junior Musical Club."

The "Tuesday Musicals," of Menomonee, Wisconsin, has sent us a most commendable plan for the work being done by this club. It includes a long series of evenings devoted to the special study of the various kinds of compositions and to the investigation of the lives of the great composers. The club used the following books as reference: Baltzell, "Complete History of Music"; Booth, "Everybody's Guide to Music"; "The Story of the Art of Music"; Dickinson, "Studies of the History of Music"; Elson, "History of American Music"; Fillmore, "Lessons in Musical History"; Gilman, "Music of Tomorrow and Our Studies"; Kobbé, "How to Appreciate Music"; Little, "Story of Music and Musicians"; Mathews, "How to Understand Music"; Ritter, "Music in America"; Streiffeld, "Modern Music and Musicians"; Grove, "Dictionary of Music."

We have organized a Junior Musical Club, which meets once every two weeks in the afternoon. Our emblem is a blue and white bow tie. The program at our meetings is as follows:

1. Minutes of last meeting.
2. General discussion of topics of interest.
3. Special subject for the afternoon.
4. Musical program by members of the club, including myself.

Jessie B. Gibbs.

In connection with the "Houghton Wesleyan Methodist Seminary," Houghton, N. Y., a club was organized the last Friday in September to meet once a month for the study of musical history and biography. Our enrollment at first meeting was twenty members, some of whom are to bring in answers to questions from Baltzell's text book, others to read essays on Beethoven's boyhood, Beethoven as a man, Beethoven as a teacher, while other members will render Beethoven music.

The Etude and help from the columns of THE ETUDE, but any suggestions you may offer us in our infancy will be greatly appreciated.

CLARA TUTTLE FENTON.

CHILDREN'S PAGE

MUSIC FOR THE CHILDREN.

BY HELENE NIERHUIS.

(Translated from the German by Florence Leonard.)

(EDITOR'S NOTE:—The excellence of the idea embodied in this article, and the practical educational results we have seen derived from the application, have led to the introduction of the Mozart "Minute" arranged for the toy instruments in the music section of this issue. A little ingenuity will enable any teacher to apply the same idea to hundreds of other little pieces adapted to children's uses. Anything of this kind makes a splendid present for children's musical parties or children's clubs. The instruments required, of course, become the permanent possession of the teacher and can be used over and over again year after year. Some of the instruments are costly, others very inexpensive. The prices may be estimated from the following list: Cuckoo with bellows, \$1.00; Nightingale, 38c.; Quail, 90c.; Rattle, 15c.; Mirliton, 10c.; Waldfuehl, Metal, Good Quality, 15c.; Cymbals, Brass, 7c. each, \$1.50; Trumpet, C, 50c.; Trumpet in G, 50c.; Trumpet in C, \$1.10; Trumpet in G, \$1.10; Trumpet, 4 notes, C, G, E, G, \$1.10; Trumpets, 4 notes, C, G, E, G, \$1.10; Trumpets, 8 notes, C to C, \$1.50; Triangles, 6 inch, 50c.; Bell Tree, Good, \$3.00; Whip Snapper, 75c.; Sleigh Bells, \$1.50; Bell for Dancing, 30c.; Metallophone, 15 notes, 55c.; Toy Castanets, 65c.; Calliope, 10 holes, dozen, \$4.75.

We advise our readers to be very careful when purchasing instruments to arrange the selection so that there may be no conflict of pitch. It is better to use instruments of percussion if you cannot obtain instruments with a definite pitch which is reliable. An adjustable pitch pipe, costing \$1.25, may be depended upon, but does not give the illusion of the trumpet.)

Playing upon toy instruments is not a new idea. It is as old as the day of Joseph Haydn, that great friend of children who was the first, if I am not mistaken, to unite the instruments into a coherent whole, to write a toy-symphony for children. However, his symphonies require more instruments than in the arrangements I am about to suggest. He used, among others, the rattle, the nightingale, the cuckoo, the waldfuehl, the trumpet. These all give pleasure to a child, but do not have much influence in developing his musical feeling. With a limited number of instruments it can be developed. For this purpose we will make use of drum, cymbal, tambourine, triangle, bell-chime (metallophone) and castanets.

Each of these instruments represents one of the three fundamentals on which music is built: dynamics, metre, melody. According to these fundamentals we distinguish tones as loud or soft, long and short, high and low. So much theory can be taught the child upon these instruments, without any feeling of "music," which indeed would be premature. The child then would be premature. The child then

possesses the treasure of knowledge which he himself has gained, knowledge which enables him to determine, according to his own ideas, what instruments the music requires, and which ones will combine to give the effect that pleases him. In this choice lies one important side of the value of our music-making, that the child has the opportunity of suiting to his own ear, independently, the tone-color that he likes; of choosing, himself, the accompanying instruments, and so, by independent creative action, comes nearer the goal, that of feeling musically.

It is not merely rhythmical feeling that is to be developed in this way, although the toy instruments can be used



ROBERT SCHUMANN'S BIRTHPLACE.

only as rhythmical accompaniment, but may be used in such a way as to bring out the individual characteristics of each. The child will gradually acquire a finer and finer perception of these qualities: the cuckoo, the nightingale, the birds, the soft moss, the "jolly" companions of the music; the triangle must sound "delicate, finetoned"; the drum, "large and heavy"; the tambourine must be played with other two; the cymbals bring in a decidedly definite movement, and an element of "freshness"; the tambourine has something in common with both the previous characters—sometimes it follows the drum, sometimes it rings its bells to chime in with triangle or castanets.

So the child may bring to life whatever his imagination finds charm in, and his own thought develops and grows strong.

And now the suitable pieces of music! We cannot find them in any catalogue. We must look for them ourselves, consider—and usually reject.

The Kind of Music Required.

The conditions for acceptance are difficult ones.

1. First of all the music must be good and yet easily understood. For

the youngest children it cannot be too simple. Our great masters are the ones to whom we would therefore prefer to go, and yet, if we need much material, we can hardly limit ourselves to the classics. A musical person might hesitate to use in this way a very beautiful piece of music which is otherwise perfectly adapted, because one must remember that this art of the children is always somewhat naive. But there are good compositions to be selected here and there from modern literature, if they meet the necessary requirements. We have, on the whole, a rather wider choice than among compositions which are to be performed for pure artistic enjoyment.

1. It is understood, of course, that the melody must not be trivial.

2. That it is not popular music of the sort that is heard in street piano.

3. That it has sufficient variety in forte and piano.

4. That it contains characteristic opportunities for our instruments.

5. That it has the desired rhythm.

6. That it is not too often in march tempo.

A piece which suggests some definite idea is a good one to choose. I played once, with some children of six

long composition, and modulating to the portions I wish to connect. But only by such a method could I secure the effect which I had in mind, and the sin is not unpardonable.

As an example of my method of instrumentation I take the "Minute" of Mozart's E-flat major symphony, for which players of some proficiency choose and play the instruments.

For the youngest children there is at first only the choice between "loud" and "soft," later they distinguish between "long" and "short" tones in choosing their instruments, and in particular, which tones are to be used, while the rest of the instruments are used for increase of power. To decide between "light" and "dark" tones requires more experience and makes greater and greater demands on the ear of the child, until it finally succeeds in following the character and rhythm of the whole composition.

THE CHILDHOOD AND YOUTH OF SCHUMANN.

(Especially prepared for reading at Ervuz Children's Musical Clubs.)

We hear a great deal about "heredity" in these days. Heredity is the word learned people use when they want to speak of the way in which certain abilities, talents, sicknesses or habits are seemingly given by parents or grandparents to their children. We learn of musical children who are said to have gotten their talent from one of their parents. Now, with Robert Schumann hereditarily played by a small part, for if he inherited the talents and occupations of his parents he would have been either a clergyman, as was his grandfather, or a book-seller, as was his father, Heinrich Schumann. Schumann was born at Zwickau, in Germany, June 8, 1810. Although Schumann's mother opposed his taking music as a profession, his father was so much in love with the music instruction for the child, that he could afford. His first teacher was J. G. Kuntzsch, who, it is said, prophesied that Schumann would become a great musician.

Schumann commenced to compose in his seventh year. When he was eleven he acted as an accompanist to an oratorio by F. Schneider, known as "Weltergert." At a very early age we learn that Kuntzsch frankly confessed that the boy was outstripping his master and could progress by himself. All this is very interesting, as Schumann did not engage actively in his life work, somewhat mature age, and it is not generally known that he was a prodigy. Schumann's father was greatly impressed with his son's talent and endeavored to induce him to study law. He was, however, for some unaccountable reason did not undertake this work.

So the father thereafter the father took little Robert to hear Ignace Moscheles play at Carlsbad, and Schumann was said to have been greatly impressed with Weber, then in Dresden. Moscheles that he carried through his entire lifetime.

When Schumann was sixteen years of age he suffered the great misfortune of losing the father who had fostered his musical talent. His mother, who was opposed to his musical career, insisted that Robert should prepare to become a lawyer. The Schumanns largely from a standpoint of filial regard, as he was known to have loved his mother very dearly. Accordingly, Vice-President, Leah Meyer; Secretary, Estelle Cooper.

In the meantime the bookshop of the elder Schumann had proved a magazine of literary wealth such as few of the great composers have ever had at their disposal. Schumann developed a love for reading the works of the great masters of literature, and together with his studies at the university, unquestionably had much to do in making his works so extremely original and poetic. Schumann became very fond of the writings of Lessing, Faust, Richter and those of Lord Byron. In after years he set Byron's "Manfred" to music, and many look upon this as Schumann's greatest accomplishment. These excellent facilities for self-study that Schumann had at hand undoubtedly qualified him for his work as an essayist and editor in later years when he undertook the management of the historical musical magazine, the *Neue Zeitschrift für Musik*, which is still in existence.

Schumann was very retiring and did not care to join with the students in their clubs and festivities. He did, however, form a close friendship for a young man named Albert Rosen. Rosen had entered Heidelberg University. Schumann was also attracted to Heidelberg by the renowned teacher A. F. J. Thibault, who was not only a profound student of law, but a fine teacher of musical theory. Thibault soon realized that Schumann was far more likely to make a successful musician than a lawyer, and encouraged him to pursue music. What a fortunate meeting this was, for if Schumann had met with a less sympathetic teacher he might have buried his romantic and sensitive existence in the cold sepulchres of German law.

A Faithful Student.

He is said to have practiced seven hours a day while in Heidelberg, and many who heard him play were astonished at the extraordinary fine. Upon the advice of Friederick Wieck, Schumann's mother finally consented to permit her son to become a musician. Accordingly, he was placed under the instruction of Wieck, whose daughter Clara became Schumann's wife. It was while studying under Wieck that Schumann invented a contrivance to draw back the third finger of the hand and prevent its playing while the other fingers played. This, as it is well known, permanently disabled the composer and resulted in his becoming a composer instead of a concert pianist.

The great lesson that we get from Schumann's early life is that general education and good environment, that is, desirable home surroundings, are especially beneficial to the child. Had Schumann been the child of enthusiastically musical parents he might have been pushed ahead as a prodigy to the neglect of his general education. The same early training of Schumann, combined with his natural talent and love for music, resulted in giving the world a composer whose works show but a slight trace of the influence of other composers, and indicate that Schumann had learned to think for himself and not merely to attempt to serve up a slightly altered form of the works and ideas of his predecessors or contemporaries.

JUNIOR MUSIC CLUB.—Pupils of Miss Anna Downs. Motto, "Do Your Best." Colors, light blue and gold. Meets the last Saturday of each month. Programme consists of musical selections, readings from THE ETUDE and musical games. President, Hazel Griest; Vice-President, Leah Meyer; Secretary, Estelle Cooper.

AUNT EUNICE'S LETTER.

My Dear Little Nephews and Nieces:—I am continually on the outlook for games for my little nieces and nephews. Most all of the great teachers of the world have told us that little folks learn more through play than anything else. If you know of a good game bearing upon music that would be suitable for children's musicales, etc., will you not be good enough to send it to me? Of course, it must be a new game, that is, one that is not generally known. The games I intend telling you about to-day are very new. I have only seen them played once, and I believe they were invented by the teacher who gave the interesting little musical party at which they were first tried. The children thought that they were great fun, and I know just from looking at them that they learned a great deal. The teacher who made them up did not give them any name, and I will have to supply that. The first one I will call

Musical Pictures.

Ten children played this game. They were all seated around a large table. The teacher had previously purchased a number of postal cards with pictures of the great composers as well as their homes upon them. These cards were ten in number and had cost only twenty-five cents, or two cards for five cents. The names of the composers, which had been printed upon each card, were carefully erased. The cards had then been cut in four exact quarters and shuffled so that each child and player received four parts of a card, but each part was a quarter of a different postal. One player laid a quarter of his card upon the table. The next player had a part that would go with the first part, that is, "a part that would match," he played it; if not, he played some other part. The game continued in this way until some one of the players matched four parts to make a complete card. It frequently happened that the four parts necessary to make a complete picture laid scattered about the table, and it only needed the bright eyes of some little one to recognize them and put them together. The first one making a complete card received a count of five and the first one naming the composer whose picture was represented received a count of ten. The following were the names of the composers used: Bach, Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert. You see the faces of all these great masters were reasonably familiar to all the little pupils, and they had a fine time in putting the cards together and identifying the pictures. This nearly an hour's amusement and educational play was achieved by the expenditure of only twenty-five cents and a little ingenuity upon the part of the teacher. "The Juvenile Duet Players" was given as a prize and the child who got it was delighted.

The same teacher devised a game for her older pupils, but this time she used postal pictures that were a trifle more difficult to identify. These were fine photographic cards, and excellent portraits of Wagner, Dvorak, Rubinstein, Tschakowsky, Joachim, Grieg, Macdowell, Mascagni, Paderewski, Elgar. These same cards cost five cents each, but were exceptionally fine. The prize for the advanced pupils was "Modern Drawing Room Places."

I am going to give you a new idea for a game in each letter.

Real Purpose of Clubs.

Now while games are very enjoyable, my little nieces and nephews should not neglect the more serious side of the

work at musical clubs and societies. You should be eager for an opportunity to have your little sonata or piece heard by your friends at such gatherings. Remember while you are playing that they are not the ones who are deriving the most good from your playing. It is a well known fact that children who become accustomed to playing in public at an early age rarely ever are visited with that awful organ of the advanced student's work, "stage fright." Stage fright seems to be a disease with some people, especially nervous people, and a very terrible disease it is. Its duration is short, but during the few moments that you are obliged to go through its tortures you suffer more than you do in three whole weeks of "a gripe" or the "measles." Your mouth gets dry, your tongue cleaves to your teeth, your limbs tremble, your whole body seems to ache in apprehension of failing.

Prodigies not Desirable.

A gentleman who has spent his life in music and who has seen many children in the stage who were prodigies, told me the story to the fact that very few musicians have ever become great who have not been prodigies. It is not improbable that the prodigy, because of the many chances he has for meeting the public in his early years does not learn to have that terrible dread of it when he reaches an older age. I do not approve of making prodigies or showing off children who have remarkable ability at a very early age.

The best way to foster this ability is by means of the musical club idea and with an occasional student's recital to which adults are invited as an additional attraction. Therefore, when your teacher asks you to prepare a piece for a club meeting, go about it just as if you were going to play at a great concert. When you get to the club meeting imagine that all your little friends are members of an audience of people who know a great deal about music. Once heard become a great singer. She used to put on her mother's gowns and go about the parlor singing and acting just as if she were on the concert stage. The furniture was the audience, and when she got through with her little song, she would bow to the chairs, the sofa, and the parlor clock just as if she were bowing to an applauding audience. This little girl never developed stage fright when the trials of concert life came.

Affectionately,
AUNT EUNICE.

A FAMOUS MEETING.

In the March issue of THE ETUDE we printed a picture of a meeting of a famous composer with a well-known monarch, and requested our little readers to identify the characters represented. The master was Bach and the king Frederick the Great. The story of the meeting, as told in Barnard's interesting series, "Tales of Music," published by the New England Conservatory of Music, is as follows: "Bach's second son was organist in the service of Frederick the Great at Potsdam. He was called to the king's court. The king imagined he could play the flute, and every evening had a concert at his palace, where he performed upon his instrument in a song was having heard of the fame of his organist's father, he hinted that a visit from him would be desirable. The son wrote, but the father declined to leave school. The king was vexed and sent another invitation. After some delay, the father agreed to visit the son at Potsdam. One night, just as the king was getting

ready for his evening concert, an officer came in with a list of arrivals in the city. The king looked at the paper and said, 'I should like to see the king's men.' A messenger was sent to the hotel, and the retiring and modest schoolmaster was dragged, without waiting to change his dusty traveling suit, into royal presence. A formal introduction, stiff and unpleasant, was gone through with and then the king, having thrown aside the ridiculous titles of royalty, became a man and brother to the organist. Taking him from room to room of the palace, he showed him the general of Sillescu's new pianofortes, then just introduced, and upon each Bach played. Nor was this all, for, requesting a theme of the king, he improvised upon it until he built up a fine fugue. This and many other musical wonders he performed to the satisfaction and astonishment of all. The next day all the organs in Potsdam were visited and each was treated as were the pianos.

"On Bach's return home he wrote out his fugue upon the king's theme, and presented it to his royal host. This and one or two other shorter trips made the sum of Bach's travels."

The first prize in the section in correct answers to the above, in time to be printed in this issue, were: Ruth Campbell, W. A. Merriweather, Miss E. Cook, Eva Green, Percival Evans, Ethel Gilchrist, Robt. Pfanner, and Mary Bahr.

AN INTERESTING PRIZE OFFER.

Tax Ervuz offers a prize of Riemann's "Encyclopedia of Music" to the reader who sends us the longest list of composers' names that can be made from the letters in the sentence: "THE ETUDE should be in every musical home."

This contest will close June 1, and the results will be announced thereafter.

The names must be those of well-known composers, and must be ones to be found in any standard musical dictionary, such as those of Riemann, Sir George Grove, or Theo. Baker.

This competition is not confined to subscribers of THE ETUDE. Write all names very distinctly and only on one side of a sheet of paper. At the top of the first sheet write your name and address, and also the number of the words you have been able to form.

ANSWERS TO PUZZLES IN THE MARCH ISSUE.

Musical decapitations:
I. Canon.
II. Strain.
III. Score.
IV. Music.
V. Rhythm.
VI. Chorus.
VII. Chorus.
VIII. Chorus.
IX. Chorus.
X. Chorus.

The following are the names of the puzzle solvers who have successfully answered to the above puzzles. Owing to lack of space it is never possible for us to print more than ten names, and the names must reach us before the fifth of the month in which the puzzles appear. We are glad to note the continued and increasing interest in these puzzles, and we believe that they stimulate an interest in musical details.

Mary Mettch, Esther Focht, Alfred, E. Schnell, A. Eichenberger, Nina Graham, Rosa Rowley, M. Martin, Geo. Grover, Flora O'Malley, Fern Belew.

The world talks much of powerful sovereigns and great ministers; and if being talked about made one powerful, they would be irresistible. But the fact is, the more you are talked about the less powerful you are.—Dinah.

CARELESS MUSICAL TERMINOLOGY.

BY WM. B. KINNEAR.

[There is no doubt that teachers generally misuse musical terms. In other sciences, teachers lay great stress upon the employment of technical terms with the utmost accuracy and propriety. In European countries the study of music is known there as theory, and which is nothing more than a correct exposition of the elements of musical notation, sometimes including chord spelling, etc., is undertaken so that during the advanced studies of the pupil there may be no mistake about the exact meaning of the terms used. The following article, which was read at a Western musical convention, gives the careful teacher much food for thought.—Ed.]

The presentation of a subject which bores not only the average musician, but many teachers who are getting musical results far above the average, may be regarded as of doubtful propriety. Nevertheless, a reckless disregard for accuracy of statement on the part of many instructors in influential positions impels people who care to speak out in protest. The "answers to queries" department in a single number of a leading educational music journal, published during the year 1907, contains no less than nineteen errors, most of them ancient and long ago abandoned by thinking teachers.

A few examples: In one paragraph the inquirer is told (as a matter of presumably accurate information, mind you) that a sharp "raises a tone"; in the next paragraph a "note is raised," while in another statement it is the pitch of a "letter" that is raised. According to this writer, a certain "arrangement of whole and half-steps is represented, in our established system of notations, by the plain letters (or white keys of the keyboard)," and so on to mention, all pure fiction.

What are the facts? Sharps and flats modify the pitch representing power of staff degrees—lines and spaces. Neither letters ("except in clef form") nor keyboards are a part of "our established system of notation."

In the same number of the music journal from which the above quotations were taken, a musician writes (in a personal reference to the "chromatic alteration" and "inflection" of letters and tones, and a few other impossible things, with a free and easy disregard for facts. "The chromatic tone in a piece of music is called an accidental. An accidental is a tone that does not belong to the key in which it occurs." More fiction, due to confusion of sign with thing signified, or worse—inexcusable carelessness (it could hardly be ignorance). The facts: An accidental is a sharp, flat, or cancel, on the staff, away from key signature. Accidentals do not always indicate chromatics. Chromatic is an audible effect, a tone or tones belonging to the prevailing key, but not a part of its diatonic scale. The same book informs us that "the first tone of the scale may be on any line or space of the staff." How can an audible but invisible tone perch upon a visible but inaudible staff degree?

Again: "The sharp is on a seventh tone of the scale." With the tone on a staff degree and a sharp on the tone, things are getting badly mixed! The above quotations are given, not as exceptionally conspicuous errors, but as typical forms of wrong statements, and as a warning to teachers from whom we have a right to expect better things. It is a gratifying sign of the times that some text book makers are endeavoring to improve their terminology. Much yet remains to be done, but a careful consideration of a few plain facts may clear the air and help us to avoid some of the grosser forms of fiction.

Three fundamental essentials in music, with which supervisors must deal, are pitch, rhythm, notation. In combination, and with all their dynamic and tonal variations, pitch and rhythm are the substance of music. Notation is a system of symbols used in music representation. There is a notation of pitch, a notation of rhythm, and a point of contact between the two. Most of the errors in musical terminology result from using terms of notation to describe the facts of pitch and rhythm.

To pitch belong tones, intervals, chords; to rhythm belong beats, accents, measures. Notation of pitch requires the use of letters, notes, and clefs; notation of rhythm includes note and rest forms, bars, and the measure sign. Everything in

pitch can be represented by the staff without notes; everything in rhythm can be indicated without staff or other pitch symbols; the point of contact between the notation of pitch and the notation of rhythm is the note head upon a staff degree. The note head, so far as the representation of pitch is concerned, is not a note, but a point, pointing out the staff degree which represents the pitch to be sung or played; the note form (the sum of its parts, head, stem, strokes) indicates tone duration. Because the note form is a full picture of vision in music, it is not, but people have come to speak of reading notes. But music reading is much more.

Note heads appear at varying positions "on elevation on the staff, and we hear of a high note," a note note," but with a peculiar perversion of meaning, for "note," in such cases, is used as synonymous with tone. "Long note," "short note," are popular forms of fiction. Here, again, the thing and the sign are mixed. Notes are neither long nor short. They indicate longer or shorter tones (as rests, in most cases, indicate measured silences) by their forms; but curiously enough, the more there is to a note form, the less its value as an indicator of duration. Tonic sol-fa represents quite clearly the duration of tones and silences by means of exact linear distances along the notation, but makes no attempt to depict the duration of notes by means of letters (or spelling out), the relative pitch names of tones. Staff notation is an imperfect picture of the ups and downs of pitch, but depends wholly upon note and rests, and the duration of notes is indicated by slow tempo often requiring less space along the staff than a single beat in rapid tempo.

The ancient, and almost universally accepted, fiction of sharp and flat raises or lowers notes, tones, pitches, letters, staff degrees, or anything else, may as well be relegated to the limbo of discarded beliefs. Some facts: Staff degrees, in musical notation, are certain definite spaces, lines, or spaces, or bounded by them. The staff has no definite pitch meaning until a key is applied in the form of a clef. A clef, a modified form of one of the letters used as musical notation, and a given measure, together with a certain staff degree, indicating that such degree is to represent the pitch which the clef names. The remaining degrees are understood to represent other pitches in certain intervals as fixed by the clef.

As a whole, the staff represents, as a whole, is diatonic in C major key only. Other pitches must be indicated by certain modifying signs. These signs are sharps, flats, and their double accidentals. A pitch degree bearing a sharp or a flat represents a pitch a half-step higher or a half-step lower than that represented by the same staff degree without such sign. The word sharp, or flat, is added to the letter name of the pitch (sometimes prefixed to numeral name of scale degree), these distinguishing words being understood to mean a half-step higher or lower pitch. (The loose, indefinite meaning of sharp and flat is not now under discussion.) It should be clear that nothing has been raised or lowered. The staff degree remains where it was, its pitch meaning, only modified. As notes, apart from staff degrees, have nothing to do with pitch, the note with its head pointing to the sharpened or flattened staff degree, is neither raised nor lowered. A given pitch or tone is not changed, but a different pitch is indicated.

As a pitch degree bearing a sharp or a flat represents a pitch a half-step higher or a half-step lower than that represented by the same staff degree without such sign, the word sharp, or flat, is added to the letter name of the pitch (sometimes prefixed to numeral name of scale degree), these distinguishing words being understood to mean a half-step higher or lower pitch. (The loose, indefinite meaning of sharp and flat is not now under discussion.) It should be clear that nothing has been raised or lowered. The staff degree remains where it was, its pitch meaning, only modified. As notes, apart from staff degrees, have nothing to do with pitch, the note with its head pointing to the sharpened or flattened staff degree, is neither raised nor lowered. A given pitch or tone is not changed, but a different pitch is indicated.

Some excellent teachers employ the term "natural" to describe the state or condition of staff degrees unaffected by sharps or flats. A character which destroys or suspends the effect of a sharp or flat, thus restoring the staff degree to its so-called "natural condition," is, by teachers of this belief, called a natural. The word "cancel" has been proposed and adopted by many teachers, as a better name for this character. The only argument against cancel which has a feather's weight is that the word means "to destroy," while in annulling a signature sharp or flat the cancel means "to annul," merely suspends effect of signature sign. Three facts: The effect of a sharp or flat accidental is "destroyed" forever by the sign in question. 2. The effect of a signature sharp or flat may be annulled by the cancel sign, but the effect of the signature sharp or flat may be secured by means of a sharp or flat accidental, which is subject to all the limitations of the cancel sign. 3. The effect of the cancel sign cannot be restored within the measure; the equivalent effect may be secured by means of a sharp or flat accidental, which is subject to all the limitations of the cancel sign. The first fact is the following bar, where its power is transferred to the signature sign again in force. 3. Whole signature

groups of sharps or flats are sometimes set aside during the course of a composition by cancel signs in the signature form; so used, the signs unquestionably cancel effect of preceding signs—not for a measure, merely, but often for the whole movement. These being the facts, it seems to be a term cancel that, both as noun and verb, it is a legitimate and desirable substitute for numeral. Let us drop natural from our musical nomenclature, or at least leave that question where it stands—with natural and cancel as equivalent terms.

ILL-ADVISED PUPILS' RECITALS.

H. L. TERTZEL.

The writer has in mind a teacher of piano who closed his yearly teaching season in a blaze of triumph by means of a pupils' recital. This forthcoming recital was kept constantly in the minds of the various scholars who were scheduled at the beginning of the year to participate—they lived and thought recital. The numbers which they were to play at this recital were indicated by letters, and constantly practiced during the year and apparently the whole aim of the year's instruction was that those on the spring program should make a fine performance, and as a matter of fact these recitals were models of piano playing. But why should they have been? This teacher made quite a reputation just by this theatrical coup before a large audience of indiscriminate people, who mistakenly and confidently took it for granted, that because this that player did fine work with a certain piece he may as well be trained in all the other branches of musical knowledge, that didn't get exhibited. In short, the whole thing was false, pure and simple. It is of little value for a scholar to be trained on one or two pieces till he can run them off like a machine. Musical training means many pieces, theoretical study and general education of clear, definite knowledge and ability in music. What this man was working for was advertising for himself, and he got it. What the pupils got was illusory.

There are many reasons for considering the average pupils' recital a waste of time and space, and a nuisance to all concerned. The stock argument for them is "to give confidence in public performance," which the pupil recital never did nor ever will do.

A public appearance bearing a sharp or a flat represents a pitch a half-step higher or a half-step lower than that represented by the same staff degree without such sign. The word sharp, or flat, is added to the letter name of the pitch (sometimes prefixed to numeral name of scale degree), these distinguishing words being understood to mean a half-step higher or lower pitch. (The loose, indefinite meaning of sharp and flat is not now under discussion.) It should be clear that nothing has been raised or lowered. The staff degree remains where it was, its pitch meaning, only modified. As notes, apart from staff degrees, have nothing to do with pitch, the note with its head pointing to the sharpened or flattened staff degree, is neither raised nor lowered. A given pitch or tone is not changed, but a different pitch is indicated.

What is the use of a child appearing in public? If he is ever able to play well enough to entertain a few friends in some one's parlor, he will be doing well. The summary of the "confidence" affair is that if a scholar has real talent and ability in music, he will make a name for himself in some way, and let him play everywhere in a small way, he will want to, anyway, and will—in parlors, church entertainments, etc., and he will speedily settle the music and make a name for himself. Every one who studies music and makes any kind of progress, if he even has a little, should be encouraged to play, or sing for others as much as he is able. He must feel that his music is meant for the pleasure of others as well as himself, and must use it accordingly. The one who says, "Oh, wait till I am a fine player or singer, then I will be willing to play for others!" is merely voicing a most ridiculous piece of played-out affectation, and is not using it accordingly. I knew of a girl who studied for four years behind closed doors, morbidly waiting till she should become an artist, then she would be ready to play.

Many a teacher is so attached to his specialty that he seldom thinks of recommending for study any other line of music. The piano gets the most pupils, and his voice comes next. But in the interests of the musical atmosphere of the home and the community, the teacher will do well to recommend the study of the violin, the flute; for by increasing the interest and knowledge of these, ensemble playing is possible in the home and in the community. It is possible in future years.—W. F. Gates.

EUROPEAN MUSICAL TOPICS.

An Epitome of Current Musical Opinion in the Old World.

BY ARTHUR ELSON.

In a recent number of the *Signale*, August Spanuth takes up the much-discussed question of the music of the future. In view of the protests against certain ultra-modern tendencies and compositions, he suggests that on the right track. French critics, for instance, suggest that D'Indy, in some of his later works, seems to employ a scale of whole tones, with bewildering results. Now comes Spanuth's complaint that the ordinary scales do not admit of enough variety, and the suggestion that we should divide a tone into thirds instead of using semitones.

The chief trouble, however, lies probably in the fact that we have so very really great composers who are able to employ the intervals and methods of the present. Two schools we have—one, that we call classic, with no great living representative; and another, the modern, in which complete freedom from form has left us more dependent on color, harmony and orchestral effects.

It is not too much to hope that we may still have great composers who can work in the classical vein. Robert Franz refused to write symphonies, as he considered that none should attempt that form after Beethoven. But a somewhat phlegmatic German gentleman named Brahms went ahead undismayed, and wrote works whose ineffable beauty does not fade beside those of the earlier master. Wagner, apostle of the free school, is credited with continual hostility to Mendelssohn; yet, according to Wolzogen, Wagner criticised unsparingly the modern dealers in tonal effects. "Instead of working in clear form," he said, "they use only loud surges, and write dark and mysteriously as if to conceal their program or subject." As an example of musical directness, he cited Mendelssohn, whose "Hebrides" overture he loved to hear, and praised in the Bayreuth program.

But if none of our composers are able to handle the classical style, with its difficult simplicity, there is at least room for all in the modern orchestral school. The limits of music have not yet been reached, and there are many good works yet to be written. If composers will only seek after beauty instead of struggling for novelty and strangeness of effect. The attempt to use new scales and intervals is of small use, unless it show that some composers can do little with the old ones.

The *Musical Standard*, in commenting on the subject, asserts that "the noblest, the most beautiful inspirations of all the really great modern writers have, with few exceptions, been well-known diatonic utterances." How true this is may be seen from Wagner's "Master-singers." For this reason the critic of the *Standard* praises the suite of Sibelius on "Pellaea and Melisande," which reflects the brooding mysticism of the subject without excess of chromatics. "There are still," he adds, "vast realms of unexplored country in our diatonic kingdom of musical expression."

A French View.

In the *Mercure Musical*, however, we find Riccio Caneu upholding the modern tendencies, in drama at least. According to him, we are to find in such men as Debussy, Strauss and Dukas (strange trio!) those to whom we must look for the revivification of music. The modern school of action and melody is past; and Wagner's drama of thought and leitmotif, which followed it, is now to be succeeded by the drama of melody. It is not easy to see the distinction between the works of Debussy (and others) and the idea (idée) as applied to music-drama. We may give Debussy full credit for the mystic beauty of "Pellaea and Melisande," and its plastic freedom of movement, but we must not consider it merely the work of a man who has founded a new school or abolished an old one.

An Appreciation of Raff.

Appropos of diatonic melody, in the *Monthly Musical Record* we find Arthur Hervey writing an eloquent plea for Raff, who is considered a worthy addition to the musical atmosphere of the home and the community. It has been customary for critics to place Raff in the second rank of composers, yet from certain points of view the verdict seems harsh. His great difficulty for turning out long works, he has sometimes detracted from longer works, by suggesting to the auditor that this very facility was his chief quality. But no other composer has given just

the tone of warm richness that we find in his themes, and students will do well to give his music a thorough investigation.

In the same issue Ernest Newman's new work on Hugo Wolf is reviewed. Wolf's new opera, "Der Corregidor," adorns a lively plot with much bright and sparkling music, but fails in the end through lack of "stage sense." Mr. Newman has no hesitations in putting Wolf "at the head of the song-writers of the world." This seems bold, but Mr. Newman explains by declaring that the problem of modern song-writing is to "keep the two arts of poetry and music in a perfect equipoise." Wolf's subduing of the accompaniment to make it fit the words in all details is what caused the rash statement.

Paul reproached the Athenians with being too religious, but apparently the German nation is not now in danger of a similar aspersion. At any rate, *Kunstwart* bewails the emptiness of the churches, and suggests as a remedy regular concerts of sacred music. Times have changed since Palestrina wrote his "Mass of Pope Marcellus" as a plea for keeping music in the church service. The idea is not a bad one, and might prove useful in many countries.

From Berlin comes news of a movement to interest workmen in music. The three royal opera establishments are to give special performances for them, at nominal prices, the work to be chosen by the Kaiser. Charpentier was once laughed at for suggesting free seats at the Paris opera for the working-girls of Montmartre. Now he can say, "I told you so."

Another modern improvement emanating from Berlin is the idea of flashing the words of a song or play onto a transparency, for the benefit of near-sighted people or surprises, and write dark and mysteriously as if to conceal their program or subject." As an example of musical directness, he cited Mendelssohn, whose "Hebrides" overture he loved to hear, and praised in the Bayreuth program.

Siegfried Wagner's fifth opera, "Sternengelieb," has not had so better success than its predecessors. The composer wrote his own libretto, dealing with a tenth-century legend of a young man supposed to have been killed, but in reality alive, and destined to woo his would-be slayer's daughter. Both plot and music show great situations imperfectly grasped. In a recent Munich carnival, the composer was represented, in caricature, as a man in a bear's hide like a straw-jacket. In Munich, however, he was more cheerful. There he made many good friends, notably Boernmann, grandfather of the renowned American pianist of that name. There were dinners at Scheide's coffee-house, afternoon walks with beer and cheese at the farther end; impromptu musicales in the evenings, with crowds gathering outside the house to listen; and frequent *Katzenjammer*. The *Musical Standard* is a worthy addition to the Mendelssohn literature.

In France the most important novelty seems to be Pieret's cantata "Les Enfants d'Heidelberg." Doubtless the success of his "Children's Crusade" suggested the work, which has been well received. "A Sinfonia Sacra," by Widor, is another successful new work. The "Autumn Evening" of Sibelius, however, proved rather doubtful for the pleasure-loving Parisians.

In England, the "Orchestral Rhapsody" of Delius, based on an old Lincolnshire folk-song, has received the unstinted praise of the London press, and has finished a sacred music-drama entitled "Catharina," which treats of the martyrdom of that saint in Alexandria. In Italy, Perosi adds his "Transitus Animae," a sacred music-drama, and a sacred music-drama entitled "Catharina," which treats of the martyrdom of that saint in Alexandria. In Italy, Perosi adds his "Transitus Animae," a sacred music-drama, and a sacred music-drama entitled "Catharina," which treats of the martyrdom of that saint in Alexandria. In Italy, Perosi adds his "Transitus Animae," a sacred music-drama, and a sacred music-drama entitled "Catharina," which treats of the martyrdom of that saint in Alexandria.

"I do not belong to those blind enthusiasts who call out 'splendid, wonderful!' every time they hear one of Bach's works. It is certainly clear that among these (for example the 'Lucas Passion') there must be some of less worth than others."—S. Jadsch.

THE BENEFIT DERIVED FROM WRITING AND COPYING MUSIC.

BY WILLIAM M. ARMSTRONG.

An eminent author has said that "writing maketh an exact man," and the saying is undoubtedly true. The teacher who has had pupils write and copy out harmony and counterpoint exercises will invariably find them good readers. It is well at the outset of musical study to acquire the habit of writing and copying simple pieces. Some of the most successful teachers of children begin their work with pencil and paper instead of text-books. How rarely do we hear the clefs explained in a correct manner; they are commonly called the treble and bass clefs, still, to be more explicit, they should be called the G and F clefs, the same as the old movable C clef, which is used in writing for the viola, violoncello, bassoon and trombone. Children taught to make these clefs signs correctly find it much easier to learn the notes. The treble or G clef is so called because the character representing or establishing that clef is placed on the second or G line. The one note once placed, the rest are easy to name. The same is true of the bass or F clef.

Then comes the making of the notes. How few have the study of musical notation so slightly tilted to the right and a half note to the left! Further that the stems of quarter, eighth and sixteenth notes are turned down when they ascend above B in the treble, and D in the bass clef, and up when below these.

The sharps, flats and naturals are not placed indiscriminately, but each one must be in its right place. Further, there are the marks of expression, phrasing, pedaling and fingering. If these simple details were more fully mastered there would be fewer manuscripts returned by the publisher, and the engraver would be relieved of an immense amount of trouble and worry.

The old masters copied and wrote an almost inconceivable quantity of music; both Bach and Handel attribute the trouble they had with their eyes to this fact.

Pupils should look forward to the writing of harmony exercises with enthusiasm. As a noted teacher of this subject says: "Every hour spent in the intelligent study of harmony will only enable one to understand the fundamental principles underlying the subject of musical compositions, but will enable one to grasp the other department of music with a certainty."—Ed.]

After having written through the subject of counterpoint, canon and fugue, then instrumentation and orchestration, the mind is broadened, and the ability to read becomes an easy task. In the end, one fully appreciates the patience and industry of a man who could not only compose and orchestrate the overtures and other numbers of the "Midsummer Night's Dream," but write a score of other numbers equally as difficult and lengthy.

THE VALUE OF SLOW PRACTICE.

The greatest attention should be given to slow practice, as mistakes, bad method, etc., will surely be repeated in the more rapid tempo. The slower the more when the speed is increased they are all the more difficult to eliminate. No matter how many weeks or months have been continuously spent on the practice of the slow tempo, it is not until the tempo should commence at as slow a speed as at first. Every motion should be exaggerated as much as possible; the fingers should be raised to their highest position, every motion should be as quick as a flash. As previously explained, slow practice, like a microscope, magnifies the performance many times, and exaggerations are necessary to make the proportion correct. High speed will reduce everything automatically to its proper value. But the slower the speed the greater attention necessary, as bad method, etc., is doubly insidious under these circumstances. Anything had at one speed will get much quicker as speed increases, and the only remedy will be to commence all over again at a speed slower than ever, and eliminate the difficulty. Much work is often wasted by increasing the speed before the performance is right.

"The way to study legato is to avoid all oscillation of the hand and wrist. The fingers should lock themselves to the piano close to the keys and enforce the connection of the tones among themselves."—Marmontel.

PUBLISHERS' NOTES

The Presser Collection. It is, perhaps, unnecessary for us to say that the collection of Standard Studies, in book form, under the above head, is being constantly added to and increased by the addition of useful collections and compilations. Unlike a great many other reprint editions of standard works, we have not been satisfied with picking one of the foreign editions and simply remaking it. We point with considerable pride to our editions of the following:

The Chopin Album.
The Schumann Album.
Bach's Inventions.
Der Kleine-Pischna.
Sonatina Album (Köhler).

They are the result of a comparison of all of the good editions, and of careful editing by musicians and teachers of world-wide reputation.

A complete list of "The Presser Collection" will be sent upon application. The professional discount is large, and we would ask our readers to insist upon getting our edition from whoever fills their orders. If it is not possible to obtain them from the local dealer, order direct from this house.

Music Returned Without Sender's Name. The result of the month of March in the music business has proven that business has again resumed its normal condition. This is a matter of interest to every professional. The flurry in the money market has been of educational interest, something that panics in the past have seldom done to any appreciable extent.

If any of our subscribers are in need of a selection of music or books for any special purpose we should be glad to offer them the advantage of the most liberal and the original "On Sale" plan of sending music on selection. Settlement to be made usually at the end of the season, in June or July. Full particulars will be sent upon application.

We claim to attend to every mail order that comes to us on the day that it is received. Our stock is one of the largest in the country, our list of publications is quite exceptional from the teachers point of view. To any who are not familiar with our methods of dealing and rates we shall be very glad to send our bundle of catalogs.

We have, in addition to this first bundle of catalogs, lists and booklets covering almost every class and variety of sheet music and music books, any or all of which will be sent free upon application.

Lehmann's Violin Method. No doubt those who have subscribed in advance for Lehmann's violin work have become uneasy, but the delay is entirely unavoidable and beyond our control.

The work is about half finished, and we were in hopes that the author would send in the other half long before this, and just as soon as we have the manuscript, we will finish up the book in the greatest haste and send copies to those who have subscribed in advance. In the meantime we ask a little more patience.

We have reprinted during the current month several volumes of the "Standard Graded Course of Studies," by W. S. B. Mathews. It is needless perhaps for us to say anything with regard to these universally used studies. This is the original course, and the most used one, because it has the best selection and the best arrangement of such courses of studies, and it is the course after which all the others have been patterned. The complete set of ten grades will be sent to any teacher on inspection. We invite comparison with all other works of the same character.

Two other volumes reprinting are "Master Pieces for the Piano" and "The Two Pianists," a medium grade collection of piano duets. These are both of our well-known \$1.00 collections. The first is a careful selection of the most used and melodious compositions of a difficult order. All of the popular difficult compositions bound together in one volume. Its sale, for a volume of difficult pieces, has been phenomenal. We can say almost the same of the second volume, the Duet collection. This volume contains selections by Wagner, Liszt, Mendelssohn, etc., and in addition a number of compositions of a medium grade of difficulty, semi-classical, and even popular in style.

All progressive teachers find much use for both the above collections, and will receive a very large value for the price.

Music Returned Without Sender's Name. This house, in its exceptional dealings with the profession, is particularly desirous of two things: to furnish suitable teaching material of value, and to absolutely guarantee satisfaction.

Much dissatisfaction is occasioned by the failure of our patrons to put their names and addresses upon packages of music returned to us. We are able, by giving the subject our very best attention, to identify about 50 per cent. of the packages that come to us without the name of the sender upon them.

We cannot impress upon every reader of this notice too strongly the necessity of the sender's name being written upon the outside of every package of music returned to us, whether by mail or by express.

Selected Musical Post Cards. We have on hand the largest assortment of musical post cards in the country. The list of our different series shows a diversity and range that only careful study could secure. These cards are the very best that can be procured. They are artistic in every sense of the word and not to be confounded with ordinary cheap cards. Imported by ourselves direct from the European publishers. They are sold at the uniform rate of two sets of six cards for 25 cents. Two sets of cards for 50 cents.

For students in history we suggest: Great Masters (12 cards), Modern Masters (6), Opera Composers (6), Russian Composers (6), Northern European Composers (6), French Composers (6), and Italian Composers (6). The two series of Great Pianists (12 cards each) are of special interest to lovers of the piano. Those interested in the violin will find the great artists represented in the series. Great Violinists (6), Violinists (6), and Renowned Violinists (6).

All of the above cards are well suited for framing. Detailed lists have appeared in recent issues of The Etude or will be sent free upon application.

Easter Music. The near approach of Easter Sunday accents the question of music for that occasion, and it is not necessarily too late now to add a special solo or anthem to the day's program. Year by year, Easter services everywhere take on a more distinctly musical character, the festival nature practically absorbing honors which Christmas itself in this respect.

Have you made your Easter program as complete and as musically devotional as possible? If not, and there is any little need not provided for, let us know, and we will quickly send a liberal assortment for inspection.

New Songs. This is positively the last month in which this unique volume may be purchased at a nominal rate. There are very few works of which we have had so much interest as in this one. Every number of this volume is a creation, and we feel that in many respects the author has surpassed Mendelssohn, although the pieces are, in their nature, intended to be preparatory to Mendelssohn's Songs Without Words. There have been in the past a number of these printed in The Etude, which have met with very great success, and no doubt the volume itself will become standard. It is one of those volumes of modern lyrics that the progressive teacher loves to place in the hands of a pupil.

No pupil can pass through the study of this book without its leaving its impress of taste and refinement on the player. This is the purpose of all good music, and we are very glad to see a very wide circulation of this volume. Our advance price is only 30 cents, postpaid.

Pictures for the Studio. We beg to call the attention of our readers to our varied collection of musical pictures. Pictures that appeal to the artistic eye, and that are musical in treatment, are unfortunately few in number. We are pleased to note that two of our selection have enjoyed an enormous sale. Beethoven, Adoration of Nature, struck a popular chord, and has found admirers in even far-off Tasmania and Cape Town. The portrait of Richard Wagner has also been in great demand. These pictures are the highest samples of the printer's art, and are well worthy of a prominent position in any home. Either sent to any address upon receipt of one dollar. We have a catalogue with cuts of these pictures and other ideas for studio decoration or commencement gifts that we will send free upon application.

Velocity Studies. This work, announced for the first time last month, will be continued on special offer during the current month. The special idea in this compilation has been to prepare a set of introductory velocity studies to be used with pupils about to advance from elementary grades. The material is of the very best, and has been culled from many sources, including a number of original studies written especially for the collection. In addition to this, the studies are accepted for their technical value, the studies are all well written and interesting from a musical standpoint. This work is destined to have an important place in the curriculum studies of pupils in the early grades. The special introductory price during the current month will be 20c, postpaid, if cash accompanies the order.

the current month will be 20c, postpaid, if cash accompanies the order.

Commencement Programs. Preparations for the closing exercises in colleges and schools (occasions of immense interest to students, parents, and their hosts of friends) are now well under way, and there is already much activity among teachers and pupils in selecting suitable vocal and instrumental duets, trios, quartets, etc., for the event.

For years we have made a particular specialty of supplying the wants of those who prepare musical programs of this character, and we have been able to add new and interesting novelties to a well-known and exceptionally well chosen assortment of appropriate selections from which innumerable successful programs have been developed. This year we are still better prepared, and are able to meet practically any kind of a want suggested by our patrons. We have special lists of music for one and two pianos, four hands, six hands, eight hands and twelve hands; also part songs and choruses for Female voices, male voices and mixed voices.

All these special classes of music are cheerfully sent to teachers for examination, and are supplied, in every case, subject to the liberal discounts applying on our own publications.

Four Hand March. This will most likely be the last month for the special offer on this Album.

exceptional material among our publications for just such a volume, as we have published considerable music of this order and have had great success with it, and we mean to publish one of the most interesting four hand march albums that has ever been issued. We have the very best material at our command. This album will be particularly suitable for marching purposes, and we will have this in view in the selection of the compositions. Variety will not be lacking, as we will have all known styles, including the two-step, grand march and military march.

Our special offer for this entire volume is only 20 cents, delivered to you, if cash accompanies the order.

Czerny's First Piano-forte Studies and will be added to the Op. 599 well-known Presser collection.

This volume is now in course of preparation, and will be added to the Op. 599 well-known Presser collection. This is a volume which is constantly in use among teachers, being one of Czerny's most elementary works. It may be used with pupils who are just past elementary grade, the first few studies lying in the first finger position in whole and half notes, both hands in the treble clef. It consists in all too studies arranged progressively and covering all phases of elementary technique. Our new addition is being prepared in our usual painstaking manner, and will be found satisfactory in all respects. During the current month we are offering copies at the special introductory price of 20c, postpaid, if cash accompanies the order.

Six Poems. This collection of six by E. A. MacDowell, is now ready, and the special offer is hereby withdrawn. This splendid set of pieces represents the famous American composer at his best and should be in the hands of every pianist. Our edition has been prepared with the utmost care, and is gotten out in hand-drawn style. Although the work is longer on special offer, it will be pleased to send it on examination to all who may be interested.

Sonata Album, by Köhler. We have in press Köhler's Popular Sonata Album, Vol. 1. This volume is a standard work

It is almost complete at the present time, and those who wish to avail themselves of the special offer will have to do so at once, as no doubt the work will be completed before another month. Our advance price is only 35c, postpaid, and there is not a single sonata in the book that the cost price is not more than we ask for the entire volume. The paper and printing and binding will be of the very best. The plates will be entirely new and we expect our edition to be equal to the best on the market, and I am sure that our advance subscribers will not be disappointed.

Juvenile Album—Reinecke. We have been fortunate in procuring this celebrated musician a volume of extraordinary importance. It is a volume that we will rank alongside of Schumann's Album for the Young. In fact, that was the intention when Mr. Reinecke made the work. In this issue of The Etude will be found two compositions taken from this volume, which will give our readers a fair idea of what they are going to get. The entire manuscript is in our possession and contains twenty numbers. These will be printed in volume form only and the entire work will be engraved before another month is passed. We particularly call attention to this work, which is not a reprint and is an entirely new work and is our sole possession. We would like to see every active teacher possess at least one volume.

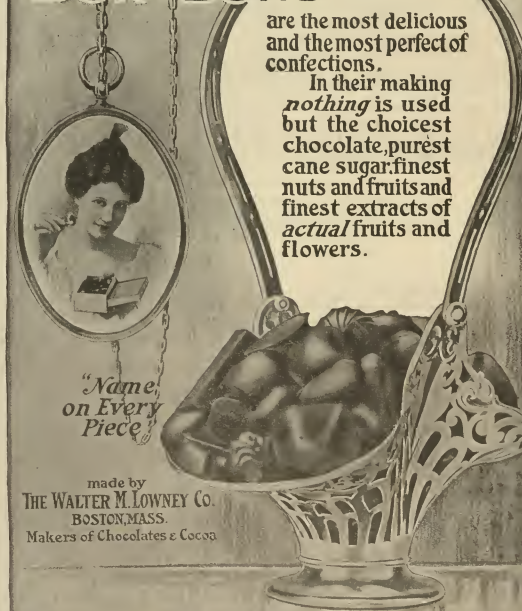
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Our advance price is 20 cents, and this includes postage in all cases.

(Continued on page 271)

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THE WORLD OF MUSIC.

At Home.

We regret exceedingly that the limitations of space prevent the inclusion of all the most important and can be made to read. The book is a national appeal. We are glad to encourage our artists and musicians, but the space at our disposal frequently makes this impossible. No consideration, advertising, or otherwise, has ever influenced the reading columns of THE ETUDE.

MICHELL'S "Elixir" has recently been given by the "Choral-Symphony Society" of Seattle.

Mr. S. L. ELMER, A. A. G. O., was the soloist at the eleventh recital of the American Guild of Organists.

The activities of Mr. Emil Liebling are by no means confined to his home city of Chicago, as he is actively engaged in the educational work of several institutions with a radius of several hundred miles of that city.

Mr. E. R. KROGER'S "Lola Rock" suite was recently performed by the St. Louis Symphony Society. The local critics praised the work very highly.

A MOST commendable educational work in the field of music is evidently being conducted at the "Upland Normal College" under the direction of F. W. Pease. Among the works in preparation is "Moore."

The Cecilia Club, of Dayton, Ohio, recently gave a concert for the benefit of the American Guild of Organists.

HARVEY'S "Jutta Macabre" was recently given in Puttville, Pa., under the direction of J. J. Jones. The work was a success.

At the forty-fourth concert of the Evanston Musical Club, Dr. J. J. Jones gave a recital of the "Jutta Macabre" suite.

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The first American performance of Debussy's "Pelléas et Mélisande" was given in New York at the Manhattan Opera House on February 10th. Strangely enough the performance of this extraordinary work, which is founded upon Metastasio's symbolic and weird drama, was not met with great favor not only by the critics but also by the public.

SIGNOR GAYT-CARAZA, who is to assume the general direction of the Metropolitan Opera House, has been selected to replace the late Mr. Henry Jones, who was known as an engineer prior to his appointment as the director of the opera house in Milan known as "La Scala."

It is said that the management of the Metropolitan Opera House has been so fortunate in its selection of artists that it has been able to give two performances of Opera in English last year.

CAR. PULLMAN and several members of the Philadelphia Orchestra were severely injured in a railroad accident at Albany.

MRS. NOLAN, daughter of Mrs. Emma Nevada, has recently made her debut in Boston.

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Cantatas and Pays

A Day in Flowerdom

An Opera for the Young Folk
Libretto and Lyrics by Jessica Moore
Music by Geo. L. Spaulding

Price, 50 cents

This little work is intended to furnish entertainment for both young and old. Its production will be a source of pride to the youthful participants and their friends. It is a work of equal merit in its two parts, consisting of ten musical numbers, all bright, melodious and full of good. This short little of dialogue is clever and amusing.

Springtime

A Song Cycle for Children's Voices
Words and Music by
MRS. E. L. ASHFORD

Price, \$1.00

This cycle consists of five very pretty songs, each with a simple melody to be sung by children's voices in unison. As the songs are intended for intermediate work may be used complete, or any of the songs may be used separately. They will be deemed advisable to produce the cycle in its entirety. The songs are given for both directions and are of a simple, yet effective, appealing and interesting to children. Besides being of genuine artistic merit.

The Moon Queen

By GARDNER and GOTTSCALK

Price, 50 cents

A children's cantata to be sung in unison. Text bright and melodious. Twelve musical numbers interspersed with dialogue. Contains all the elements of popularity. May be given without costumes and scenery. Its use will entail little effort or expense. Time of duration about 35 minutes.

The Singing Leaves

By GRACE GAREWELL

Price, 50 cents

A short, bright, and easy cantata for harp, tenor, and soprano solo and choral voices. The work is especially suitable for small societies, or for societies wishing an effective number for a miscellaneous program. Miss Ware has the gift of graceful melodic inspiration, and handles a solo to good advantage. The solo work is very pretty throughout.

The Coming of Ruth

A Dramatic Cantata of Moderate Difficulty

By WM. T. NOSS

Price, \$1.00 each \$5.00 per dozen
A work suitable for choral societies, singing societies and church choirs, and also for soprano, alto, tenor, baritone and bass, together with a mixed chorus, and in all cases, being a work of exceptional merit, a fascinating and interesting presentation of the story of Biblical story, dramatic incident and human sympathy. The work could not be expressed in words. The solo and choral parts of moderate difficulty, melodious throughout, expressive and effective. The choruses are well-made and effective.

Flower Ballads

Words and Music by Geo. L. Spaulding
Kleidergarten and Primrose Sketches
By CARO SENOIR

Price, 50 cents

A collection of twelve flower songs, with illustrations from original water colors and directions for five little plays or tableaux. Every kindergarten and teacher of children should own a copy of this interesting and valuable work. Each song is named from some familiar flower, and each is a charming little play and flowers holding conversations together.

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The story is told of a royal joke addressed to the celebrated composer Fux, the author of the famous "Gradus ad Parnassum" who held the post of kapellmeister at Vienna under three emperors—Leopold, Joseph I, and Charles VI—all three excellent musicians.

The last-named did not scorn to sometimes take a place in the orchestra, or to accompany on the piano such-and-such a singer at a court concert. He was, however, when the time came for her to appear a messenger arrived to say that the lady was suffering from a very bad cold, and therefore the chairman had to excuse her to the audience.

"Ladies and gentlemen," he said, "I have to announce that Miss Brown will be unable to sing, as announced, and therefore Mr. Green will give us 'A Song of Thanksgiving.'—Pittsburg Bulletin.

A former baritone of the old Bostonian Opera Company is in a Minneapolis jail, accused of forgery. A false note, apparently—Tacoma News.

—"Pop, what is oblivion?"
Pop (who knows)—"Being married to a prima donna."

After a short meeting a little singing was indulged in by some of the members of a social gathering, and half way down the program the name of Miss Augusta Brown figured. Alas, however, when the time came for her to appear a messenger arrived to say that the lady was suffering from a very bad cold, and therefore the chairman had to excuse her to the audience.

"Ladies and gentlemen," he said, "I have to announce that Miss Brown will be unable to sing, as announced, and therefore Mr. Green will give us 'A Song of Thanksgiving.'—Pittsburg Bulletin.

A former baritone of the old Bostonian Opera Company is in a Minneapolis jail, accused of forgery. A false note, apparently—Tacoma News.

Publisher—"So this composition is absolutely original with you?"
Composer—"It is."
Publisher—"Well, now, isn't that interesting?" For years and years I have wished that some day I could see the originator of that tune."

Gounod, who, as many Americans know, had a keen sense of fun, was overcome by the enthusiasm of a young music-mad English girl who had been presented to him.

"Oh, I am lost for words to express my admiration for the great composer of 'Faust,'" she said. "Inspired music, genius, mighty master, what shall I call you?"

Gounod interrupted her by patting her gently on the head.

"Throw your arms round my neck," he gayly advised, "and call me your little rabbit."—Youth's Companion.

Tom (at the musicale)—"Don't you think Miss Serecher sings with considerable feeling?"

Jack—"Not so I can notice it. If she had any feeling for the rest of us she wouldn't sing at all."—Chicago Daily News.

"I suppose to educate your daughter in music costs a great deal of money?"
"Yes, but she's brought it all back for me."

"Indeed?"
"Yes; I'd been trying to buy out my next neighbor at half price for years, and could never bring him to terms until she came home."—The Sacred Heart Review.

Hogan—"Have ye heard-r me daughter Mona sing lately?"
Dugan—"Both lately an' earlier, be-dad! 'Tis a fine instrumental music she do make."

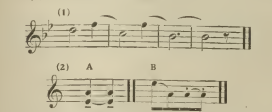
Hogan—"Ye ignorantuns. Shure, singin' ain't instrumental music!"
Dugan—"Begorry, 'tis. Keegan told me it was instrumental in causin' him t' move two blocks away from yer house!"

She (at the musicale)—"Miss Schrecher sings with wonderful realism, doesn't you think so?"
He—"Yes; you can almost see her crack in her voice."

TEACHERS' ROUND TABLE.

(Continued from page 273.)

"The story in the following passage is troubling me. Thirty books say that when a note is played first note is repeated and the second note of the staff is played. A quarter note is a dotted half note, and again in B flat. A dotted half note is such a phrase to be played."



Your theory books should also tell you that when the slur joins a shorter note to a succeeding longer one, on different degrees of the staff, that only that part of the rule which pertains to the accenting of the first note holds good. The second note is only shortened sufficiently to separate it from the next. The two-note phrases should thus be so played as to seem like clearly separated words of two syllables.

In your second example neither case is a legato touch. The first measure is an example of marcato touch, and in most cases should be played with the down arm touch. The second measure is the first measure of a half note should be played with the hand touch. Observe that if a tone of longer value were desired in either case a tie would not be written. A tie should be used only when it is impossible to represent the time value desired in any other way. In the first case a half note would have been written. A tie is not used on two notes of equal value unless the measure has come between the two, or one or both of them are members of groups of notes. In the second measure of your example a quarter note would have been written, not two-eighths tied for that amount of time value.

"REMODELING THE OLD TEACHER'S WORK; HOW GREAT TACT SHOULD BE USED IN MAKING CHANGES."

By JO. SHIPLEY WATSON.

GIVING LESSONS is like walking a tight wire, so constant is the care required. There must be a nice adjustment, calmness, poise and assurance. Like athletes, we must keep in condition, for a lesson is full of surprises and alongside of our knowledge of music it is necessary to have a store of general information that can be seized upon and used at the instant. A pupil seldom forgets a point that has been illustrated with a bit of history, a story or a quotation, and the skill and certainty with which we make the application is as essential as the physical and thinking parts of key fitting and note reading. It is as necessary to know people as to know notes, there is as much experience required in dealing with them as we use in a glissando. The fact is, every teacher has to acquire his experience in his own way.

When we go away to study we are shown how to take chords, do octaves and runs and a great deal for which we paid six dollars per thirty minutes is absolutely useless to us when we return. We cannot copy our teacher's pose nor his phrases and the fascination of imitating him leads us into all sorts of temptation. We must not laugh sarcastically at blundering pupils, we cannot look nonchalantly out of the window when Helen's mother pays her a bill, nor is it advisable to hit the piano a vigorous thump and shout; even the chords, octaves and glissandos have to be made over into plain everyday material before we can use them. The young teacher takes his most valuable and unforgettable lessons at home in his own study. If you have ideas express them, do not waver. Do something. The great test of what a man can do must be what a man does. It is the common-sense of a countless number of things many of which we have to learn by ourselves. We do not have to seek our adventures, they come to us.

Sarah, sixteen, pretty and petulant, with incredible notions and amazing theories, she was clever and musical with an aversion to memorizing

that kept us constantly at odds. "I just can't memorize that old thing," said Sarah, and she threw her music roll into the chair with energy enough to break the strap. "Ethel can't memorize either," and her teacher said it because all her talent goes to velocity. She looked at me inquiringly and added with conviction, "I play faster than Ethel."

Sarah and Ethel were chums, but their teachers were so unchummy that they dodged round corners to escape each other. Sarah's teacher had a mind as fire for new things. Ethel's teacher had ideas that centered round a method long since defunct. Nevertheless, Sarah's teacher feared that method, it possessed qualities that were convincing to doubtful Sarah; besides, the teacher of that child pronounced child ring of knowing intimately every frequently and of instructing method, talent and little fingers into every-day conversation. When Sarah quoted her on memorizing, her teacher sheer nonsense! "Well, that's what Ethel said, anyway," and Sarah undid her music roll and bent back Schumann's "Fantasistücke" with a twist that settled the matter.

Introducing New Ideas.

The lesson was unusually silent. "Warum" was played off as eyes riveted upon the page, and the girl Sarah seemed to glory in her inability to take them off. At the end she called it "a cradle piece" and to her teacher it was one broad smudge of ugliness. "It is different, I'll admit. Schumann had a characteristic bit of Schumann's counterpoint. We get behind the printed symbols and re-discover it for ourselves. When our grandfathers came out into the West they didn't fly into it on a home-ward excursion with a return ticket. Let us do some pioneering in 'Warum' and make it the best thing we have ever done." And Sarah, with a resigned air of being bored, readjusted her side comb and lifted up her eyes to a picture of "Prayers in the Bach Family."

"Pioneers mark the water-course and follow them," I continued. "Let us mark the melody course in 'Warum' and follow it. Here in the first four measures we find it in the form of a question, embedded in a half-lit background, not a bold question that shouts for joy but a wistful one that pleads. It forces us to put our ear down close and listen. The answer, indefinite and vague (measures five, six and seven), scarcely pierces the obscuring fog, like the sun shining through the pale caressing light of morning." The piano stood quivering at her music. "You can't see the whole of it at first, it is only by listening very deep that you get into the picture at all, for it is the very essence of a question, so subtle, so fine, yet so simple and tender that it is at a loss to know just what it means. We ask it when shadows tremble on the grass, when reflections glimmer on smooth ponds, when clouds turn gold at sunset. Is this the music of a question?"

"Yes, that is the first melody course and at measure five we dip down into the second."
"The pointer is a close observer," I went on. "His perceptions are singularly acute, he is arrested by the least disturbance. In measure seven another path crosses our trail." Said Sarah, playing the next six measures, "It's June, June, June." "Not jumbled exactly. These short waving melodies represent a changing mood, as though a light breeze stirred the mazes of foliage. There is an indescribable path about the six measures, a repression of feeling that gradually subsides into the impalpable question ending with measure sixteen." We were now at measure seventeen. I was aware that Sarah had been playing the different phrases without her notes. I did not remind her; I had done so there would have been rebellion at once. "These 'Fantasistücke,' Sarah, are real love letters in music written for Anna Robert Schumann, whose father Schumann enjoyed in Leipzig. They describe the whole romantic history of their beautiful walks through the Rosenthal outside the town." And it was this bit of romance that fired her into a willing partner "a trois" with Robert Schumann and Anna Laidlow. We talked and played on to the end. The lesson

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